# IFAR reports

and the Stolen Art Alert

Volume 12, Number 12
December 1991


## 1991 Roundup—Thefts and Recoveries • Tiffany Theft Solved • Porcelain Scholar Sent to Jail Museum Volunteer Spots Stolen Osiris Romania Lists Old Master Paintings

Saint Bub *(1961) by John Chamberlain (no. 1043) lent by the Whitney Museum of American Art and stolen in transit between Dresden and Cologne.*

# 10 Important Thefts Reported in 1991

*IFARreports*
incorporating *Stolen Art Alert*

**Volume 12, Number 12**
**December 1991**

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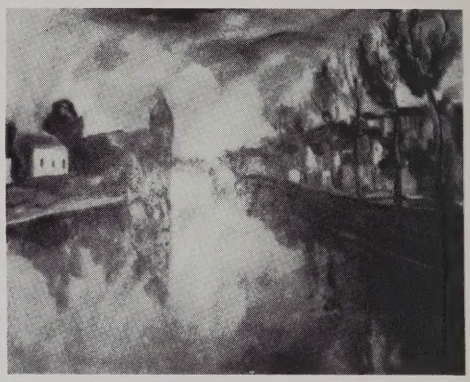
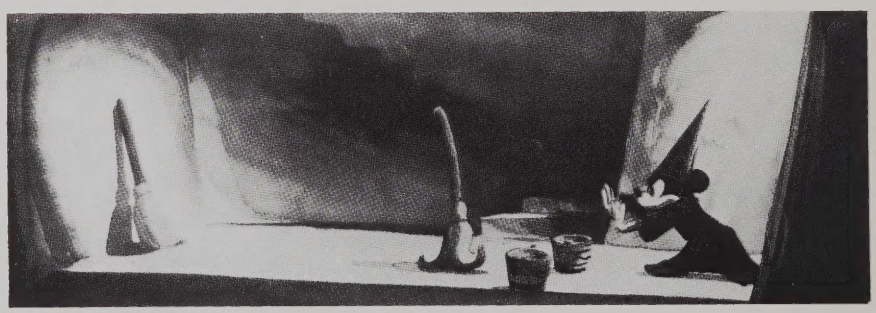
*WRIGHT, Frank Lloyd (American 1897-1959). Barrel chair, 1905. Oak. 81.3 x 58.4 x 61.0 cm.* (IFARreports, *Jan. '91, no. 141, *91.104.1).*

This important chair designed for the Darwin D. Martin House was taken from the house, now a national historic landmark owned by SUNY, Buffalo. The chair was valued at $60/70,000. *Reward.*



*VLAMINCK, Maurice de (French, 1876-1958).* Environs of Le Havre. *Oil on canvas, 54.6 x 63.5 cm.* (IFARreports, *Jul. '91, no. 667 *91.276.33).*

One of more than 100 works of art reported stolen by the court-appointed conservator of a New York woman. The woman's niece is suspected of removing her aunt's warehoused art collection, valued at over $2 million, and selling it for her own benefit.



*CODRICH, Tom, Attr. to. For Walt Disney Studios (American, 20th century).* Mickey Mouse as the Sorcerer's Apprentice, *from* Fantasia. *Watercolor. 11.4 x 33.0 cm.* (IFARreports, *May '91, no. 405, *91. 217.1).*

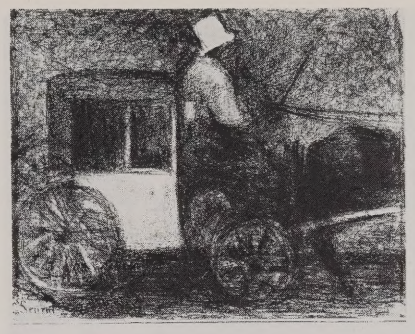
A California collector lent five original watercolors for Walt Disney's *Fantasia* to the Museum of Cartoon Art in Rye Brook, NY. They were stolen on March 3, 1991, prior to the installation of the show.

*PARANT, Louis Bertin (French 1786-1851).* Emperor Napoleon I. *Cameo set in the lid of a tortoise shell box inset with acanthus garlands of gold. 7.4 x 5.7 cm.* (IFARreports, *June '91, no. 593, *91.238.2).*

A Cincinnati private collector of miniatures reported the theft of fifty tiny items last seen in July 1989. *Reward.*

*SOUTINE, Chaim (Russian, 1894 - 1943).* L'Apprenti, *ca. 1926-27. Oil on canvas. 101.5 x 69.8 cm.* (IFARreports, *Jan. '91, no. 73, *91.95.1).*

Late in 1990, a thief hijacked a truck that was about to pull away from the curb after a delivery at 79th Street and Madison Avenue. The driver had delivered all but one of his newly framed paintings—this Soutine, valued at $2 million. Police recovered the abandoned but empty truck.



*SEURAT, Georges (French 1859-91).* Le Cocher de Fiacre, *1881. Conte crayon, 24.5 x 31.0 cm.* (IFARreports, *Aug./Sep. '91, no. 755. *91.260.1).*

In 1991, a major retrospective of Seurat's work in Paris and New York featured many of his drawings. Seven weeks after the show opened at the Grand Palais, this conte chalk drawing, belonging to a private lender, was stolen and was not seen in New York.

*MAENTEL, Jacob (American, 1763-1863).* Portrait of The Wiestling Family, *1823. Gouache on paper. 52.1 x 45.7 cm.* (IFARreports, *Jun. '91, no. 553. *91.225.1).*

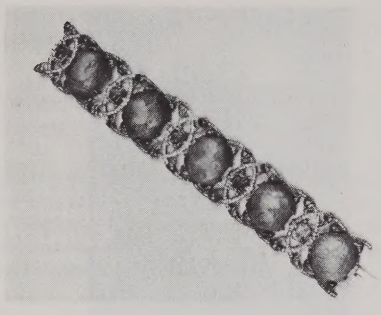
Stolen on March 13 from the Maryland Historical Society in Frederick. An important work by the American folk artist, this rare group portrait is one of Maentel's few known large works.

*FRAGONARD, Jean Honoré (French, 1732-1806).* Royal Ladies at St. Denis, *1790. Oil on canvas, 160.0 x 110.0 cm.* (IFARreports, *Nov. '91. no. 948, *91.355.2).*

*BUONINSEGNA, Duccio di, Attr. to (Italian, 13th century).* The "New Madonna", *1278. Tempera on panel.* (IFARreports, *Nov. '91. no. 952, *91.355.1).*

Both missing from a bank vault in Geneva, Switzerland, from which they were taken by a man with a part interest and without the permission of the majority owners. Valued at 1.5 million pounds, the Fragonard commemorates Louise de France's taking the habit. The High Court in London ruled that John Cunningham report to the majority owners and serve six months in jail for contempt of court.

# Major Recoveries Reported in 1991



*LALIQUE, René (French, 1860-1945) Bracelet, 1900. Pâte de verre, gold, and diamonds. L. 18.0 x W. 3.0 cm.* (IFARreports, *Dec. '91, no. 1134, *91.381.1).*

This bracelet by a premier jeweler and designer of the art nouveau style was stolen in New York City while an exhibition was being installed. It is valued at $500,000. *Reward.*

*Constance Lowenthal*

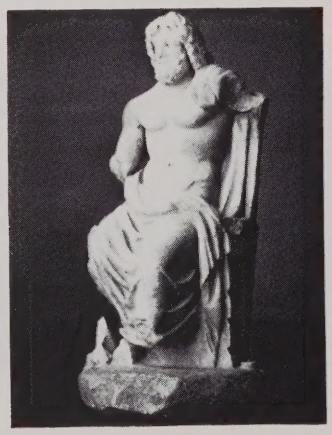
*ALT, Rudolf von (Austrian, 1812-1905).* Odessa. *Oil on canvas. 48.3 cm. x 94.0 cm.* (IFARreports, *May '89. no. 332, *89.114.1).*

When a potential consignor brought this picture to Christie's, London, and expected to realize only a fraction of its market value, the auction house telephoned the Art Loss Register to see if the picture was listed as stolen. Recovery followed, with the help of Christie's and the police.

« *RUBENS, Peter Paul (Flemish (1577-1639).* Perseus and Andromeda, *ca. 1635. Oil on panel. 25.0 x 19.0 cm. and*

*BALDUNG, Hans, called Grien (German, 1484/5-1545).* The Virgin feeding the Child. *Black ink on colored and brown-prepared green paper heightened with white. 289.0 x 190.0 mm. (Not illustrated.)*

The Netherlands Office for Fine Arts Recuperation Project effected two recoveries. The Baldung had been acquired by Ian Woodner and was recovered after his heirs settled the lawsuit filed against him for the drawing's return. The oil sketch of Perseus had been sold at Vienna's Dorotheum auction house and was recovered through lengthy negotiations.

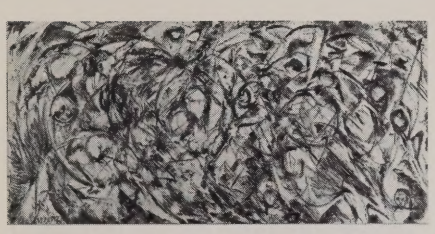


Jupiter Capitolinus. *Roman, 2nd century. Marble. Ht. 25.0 cm.* (IFARreports, *Jan. '91, no. 192, *91.19.1).*

This small marble version of a colossal Roman work was stolen from Daedalus Gallery in New York and brought, by the thief, to Christie's, NY, where it was recognized from an illustration in *IFARreports.*

*GOGH, Vincent van (Dutch, 1853-90).* The Potato Eaters, *1885. Oil on canvas. 82.6 x 115.5 cm.*

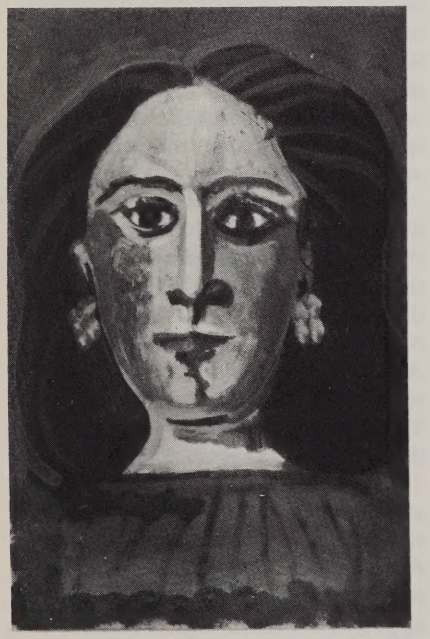
One of twenty important oils by van Gogh taken in the wee hours of April 14 from Amsterdam's Rijksmuseum Vincent van Gogh. Within the hour they were recovered, some badly damaged, in the abandoned, stolen getaway car. Dutch police arrested four men who have been convicted.



*KRASNER, Lee (American 1908-84).* The Eye is the First Circle. *Oil on canvas. 235.0 x 487.0 cm.* (IFARreports, *Jan. '91, no. 9, *91.105.2) and*

*SALLE, David (American, b. 1952).* Sales Girls, *1982. Oil on canvas, 264.0 x 203.0 cm.* (IFARreports, *Jan. '91, no. 12, *91.105.1). (Not illustrated.)*

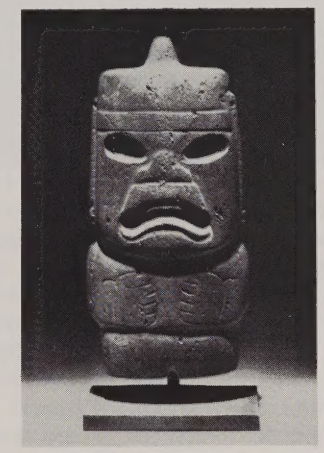
These two pictures, belonging to the Robert Miller Gallery, were on loan to the gallery director when they were stolen. An anonymous phone call led police to recover them 2 1/2 months later, in the lobby of the Radio City apartment building.



*PICASSO, Pablo (Spanish, 1881-1973).* Head of a Woman with Gold Earrings (Portrait of Dora Maar), *1943. Oil on paper, 50.0 x 32.5 cm.* (IFARreports, *Apr. '91, no. 359, *91.166.1) and*

*MAGRITTE, René François Ghislain (Belgian, 1898-1967).* Sans Famille, *1954. Oil on canvas. 74.9 x 55.2 cm.* (IFARreports, *Apr. '91, no. 320, *91.166.2). (Not illustrated.)*

At her death, Emily Staempfli left a fine art collection and two fakes which had replaced these stolen pictures. After IFAR published them, the Picasso turned up. Publicity about the Picasso's recovery led a man to surrender the Magritte.



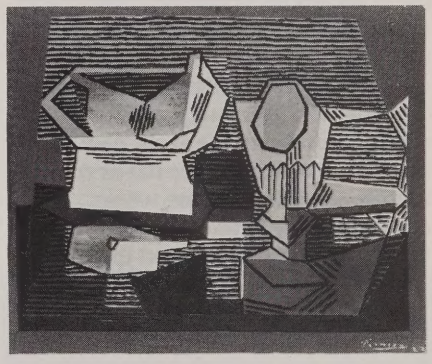
*Mexican, OLMEC. Veracruz. Gulf Coast. (1100-800 B.C.) Were-Jaguar axe. Stone. Ht. 21.6 cm.* (IFARreports, *Dec. '90, no. 1777, *90.661.1) and*

*Guatemalan, MAYA. Tikal (Mundo Perdido), Peten. (Late Classic, 750-800). Cylinder vase with three figures and a jaguar. Polychromed ceramic. Ht. 13.3 cm.* (IFARreports, *Dec. '90, no. 1775, *90.661.2). (Not illustrated.)*

The August 1990 theft from a loan exhibition at the Mingei International Museum of World Folk Art in La Jolla, California. Dale Edward Cletcher was arrested after he tried to sell the vase to an L. A. dealer for $1 million, about 25 times its value. The dealer recognized the works from publicity about the theft and notified the authorities.

*RUBENS, Peter Paul (Flemish, (1577-1639).* Aurora, *ca. 1635. Oil on panel. 26.0 x 17.0 cm.* (IFARreports, *Jul./Aug. '86, no. 631, *86.322.1).*

In a sting operation, Miami Customs officials "bought" this oil sketch, stolen from the museum in La Coruña, Spain five years earlier. Both the FBI and Customs had asked the Art Loss Register if such a painting was listed. Yes, sir!



*PICASSO, Pablo (Spanish, 1881-1973).* Absinth and Cards, *1912. Oil on paper. 33.0 x 27.0 cm.* (IFARreports, *July '91, nos. 671-174, *91.259.1-4).*

One of four Picassos stolen in Prague. Just as the Czech-German border opened, the Prague National Gallery had a break-in. Police recovered three at home, in the hands of "habitual offenders," and one in Bayreuth, Germany.

*C. L.*

# Police Recover Tiffany Window and Arrest Two Suspects

**New London, Connecticut**

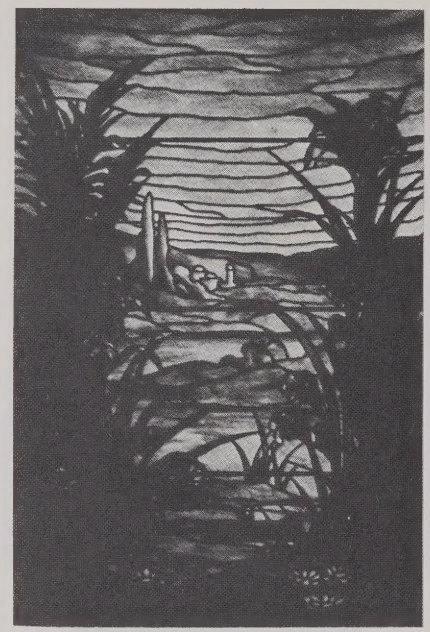
Less than two months after the theft of a Tiffany window from a New London cemetery, Detective William Discordia of the New London Police Department has recovered the window and arrested two suspects for the theft. On October 31, Mr. John A. Rodriquez, 25 years old and a Rhode Island resident, and Ms. Beverly A. Tomasso, 33 years old and also a Rhode Island resident, were arrested and charged with larceny in the first degree, burglary in the third degree, and criminal mischief in the third degree.

The events leading to their arrests are an example of dedicated police work by Det. Discordia and his colleagues in Rhode Island, New York State, and Massachusetts.

Early in September, Det. Discordia contacted IFAR to report the theft of a stained glass window by Tiffany from a mausoleum at the Cedar Grove Cemetery. Sometime on August 28, thieves broke through the boarded up windows of the Palmer Mausoleum and ripped out the window. A landscape design with irises, water lilies, palms, and a city, the window had graced the mausoleum since the early part of this century. It was not the first theft of this kind. Some weeks earlier, another break-in resulted in the loss of another stained glass window from the cemetery.

Though unfamiliar with Tiffany and his works, Det. Discordia set out to track down both the window and the thieves. He contacted Edith 'Fuzzy' Gipstein, a curator at Connecticut College. As the organizer of an exhibition of art from New London, which included a photograph of the stolen window, she was very familiar with the work. The detective asked her where she thought the window might be. Her response? "Gone. Probably out of the country or maybe in Florida."

The market for Tiffany's works and those by his contemporaries like John LaFarge being what it is, this seemed to be a reasonable



*The Tiffany window stolen from a mausoleum in New London and found in Massachusetts.*

assumption. However, Det. Discordia was not about to give up.

Determined to crack the case, he immersed himself in books on Tiffany and began to educate himself about the artist and his works. IFAR put him in touch with Det. Joseph Keenan of the NYPD, a man with vast experience in the field of stolen art. With Det. Keenan's advice, Det. Discordia blanketed the local dealers with information on the theft.

Among those he approached was the owner of The Victorian House in Franklin, Connecticut. Go to Brimfield, he said, referring to the well-known antique show and market in Massachusetts where several times a year collectors and dealers congregate to buy and sell.

And so, Det. Discordia did. He told IFAR that he had no idea how big the Brimfield would be. "It was acres and acres," he said. Realizing he might frighten off the thieves or scare away potential information, he decided not to circulate the photos of the window. Going from stall to stall, he simply asked the vendors about the availability of Tiffany windows. He had no luck. Having run out of time, he left the photos with local police and returned home.

Then, finally, his luck began to turn and his persistence began to pay off. On September 17, he received information about a search warrant executed in Woodstock, Connecticut. Connecticut State Police, assisting Det. Bruce Johnson of the Mount Pleasant (New York) Police Department in an investigation of cemetery thefts in New York State, searched the premises of a suspect. This search resulted in the confiscation of several items of property. It also ended in arrests. Mr. Rodriquez was arrested as was another suspect, Ms. Anne Sederbeck, sister of antique dealer Mr. Michael Sederbeck of Chepachet, Rhode Island. What struck Det. Discordia was the similarity of the *modus operandi* of the thefts and in what was stolen.

Arrested, too, was Ms. Melissa O'Donnell, 24 years old, of Providence, Rhode Island. By this time, there were links to additional thefts from cemeteries in the Northeast, including one in Attleboro, Massachusetts. A pattern seemed to be emerging but, as yet, Det. Discordia had not recovered the window.

After questioning those arrested in Woodstock, the police were able to make some headway. Armed with information obtained from Mr. Rodriquez, Det. Discordia approached Mr. Michael Sederbeck of "Our Little Shop in the Country" antiques. Mr. Sederbeck had bought the stolen window from Ms. Tomasso for a mere $200. But, by the time Det. Discordia reached him, he had in turn sold it to another dealer, Ms. Donna Terzian

of Foxboro, Massachusetts, for only $400. Ironically, Det. Discordia had missed this particular transaction by only one day! Ms. Terzian had bought the window at Brimfield the day after Det. Discordia was there.

There was now a distinct possibilty that the window could be recovered although the thieves were yet to be caught. With the cooperation of the Foxboro police, Det. Discordia located Ms. Terzian's residence but, to his dismay, she was out. After waiting for several hours in the rain, Det. Discordia finally was able to question her at 2:00 in the morning. Yes, she had the window in the garage. She had planned on selling it for around $1,500 but was unaware that it was by Tiffany.

Reluctant at first to surrender the window, she eventually consented after Det. Discordia pointed out that she had no choice. And besides, he told her, it was only a few hundred dollars and wasn't she glad she hadn't paid what it was really worth, at least many thousands of dollars.

However, he had to wait until 8:30 a.m., the following morning, to actually get the window.

Understandably, Ms. Terzian was reluctant to expose her other property to rain and wind damage in the middle of the night. On September 20, the window made its way home to New London, less than a month after its theft. Ralph E. Wadleigh, president of the Cedar Grove Cemetery, was delighted to have the window back. As reported in the *The Day*, New London's paper, Mr. Wadleigh praised Det. Discordia and noted that the police officer had done a remarkable job. But the job was not yet finished. There were thieves to catch. Det. Discordia's diligence and perseverance did finally pay off. In the course of his investigation, another tip, this time about a similar theft in Attleboro, Massachusetts, provided additional leads.
Mr. Rodriquez now took his cooperation one step further. He admitted to Det. Discordia that he and Ms. Tomasso had broken into the mausoleum in New London and taken the Tiffany stained glass window. By piecing together the bits of information from different sources, Det. Discordia had enough cause and was able to obtain a warrant for Ms. Tomasso as a fugitive. He could now seek the cooperation of the Rhode Island police in placing her under arrest.

This rather convoluted trail which took Det. Discordia from Connecticut to New York to Massachusetts and finally to Rhode Island had one happy and unlooked for benefit. Assigned to assist Det. Discordia in Rhode Island was Det. Ron Youngsma. Almost ten years ago, the two detectives, working narcotics at that time, had also worked together. This unexpected reunion and opportunity to work together again was a pleasure for both. Det. Discordia told IFAR they picked up as if it had been yesterday when they last worked together. It was a wonderful experience, he said.
Ms. Tomasso's and Mr. Rodriquez's arrests are not the end of the story. Based on information gathered during the course of his search for the window, Det. Discordia is continuing his investigation. He believes that similarities among the various thefts in New York, Connecticut, and Massachusetts indicate a larger group of people at work and is still searching for other possible confederates and accomplices of the two suspects already arrested.

Among the property seized in the search in Woodstock was a granite bust since identified as having come from a cemetery in Boston and valued at $20,000. Also seized during Det. Discordia's investigation were two other stained glass windows which experts in the field have identified as the work of Louis Comfort Tiffany. Unfortunately, their owners have not yet been located. Anyone with information on the ownership of these two windows can call IFAR at (212) 879-1780 or Det. Discordia at (203) 447-1482.

Colleagues and supervisors have praised Det. Discordia and his work. Chief Richard A. Kistner of New London Police Department was quoted in *The Day* as saying it was "an absolutely beautiful piece of police work." He remarked that everyone was "extraordinarily pleased" by the recovery. The theft had "symbolic significance and a gravity exceeding mere theft.... It's similar to the pillaging of an Indian burial ground." The return of the window meant more than the recovery of an object with monetary value.

Capt. William Gavitt, Det. Discordia's immediate superior, was just as enthusiastic in his comments. "He did a fabulous job," he said, and "put a lot of work into it.... The creative part was he spoke to experts and got good leads, dealing with people in the field." In fact, IFAR was told that Det. Discordia has been cited for an award for his work on this case.

*Anna J. Kisluk*

*Owner Sought. Tiffany windows recovered by Det. Discordia.*

# A Passion for Porcelain

**John Feller, Robin Hood of Chinese Export Ware, to Serve Jail Term**

The case of John Quentin Feller: Noted expert on Chinese Export porcelain, full professor of history at the University of Scranton, and magnanimous benefactor to museums is charged with the theft of two valuable porcelain plates from the Winterthur Museum collection and two counts of interstate transport of stolen property. Can this be? Do trusted scholars pilfer art objects from the collections they are privileged to study? Why risk one's scholarly reputation and social standing by turning to a life of crime? Until now, John Feller's motive remained a mystery. But at his sentencing on November 27, Feller was "at long last able to say a few words" of his own.

Last July, IFAR reported that Feller had used his scholarly credentials to gain access to museum collections and had stolen important examples of porcelain and glass. Although he had been stealing valuable items for twenty years from at least eight museums in the Northeast, the federal authorities did not discover his misdeeds until January 1991 when he was caught stealing two Chinese Export porcelain plates, valued at $11,000 each, from the Winterthur Museum. Subsequently charged federally with two counts of transporting stolen goods across state lines, he pleaded guilty to the charges and FBI agents recovered over 100 stolen museum pieces from his Scranton, Penn. apartment. Facing a maximum of 20 years in prison and $500,000 in fines, Feller was sentenced to 18 months in prison and a $30,000 fine on November 27.

**How Feller Saw It**

IFAR's original characterization of Feller as a Robin Hood figure who stole porcelain objects from the storage rooms of one collection to donate them to collections where they would be displayed seems to hold water. Feller admitted in an interview with William H. Honan reported in the December 18 issue of the *New York Times* that he began his criminal activities in 1972. "He discovered a cache of nearly 30,000 pieces of antique porcelain in the basement of the Wadsworth Atheneum in Hartford, CT. Apalled to find thousands of what he called the 'van Goghs of the porcelain field' covered with dust and ignored, he stole about 18 prize items, usually hiding them in his camera bag or by stuffing them under his shirt." He subsequently donated the pieces to the Peabody Museum in Salem, Mass., where he knew they would be put on view.

*John Quentin Feller, sentenced to 18 months in prison and a $30,000 fine.*

As honorary curator and frequent benefactor of the museum, Feller could help decide what would be displayed. His Robin Hood motivation persisted in subsequent years, when he continued to pilfer porcelain from the storage and study rooms of eight northeastern museums, donating key works to the Peabody and to the Diplomatic Reception Rooms of the U.S. Department of State. It seems that on only one occasion did Feller profit monetarily by selling a Chinese Export piece he had stolen to the U.S.D.S. collection for $5,000.

Feller found indirect encouragement for his actions in the approval he received from the art world when he made major donations, albeit of stolen art. His gifts not only allowed the works to see the light of day and others to appreciate them, but they raised Feller's status as one who could afford to give generously. For example, his gift of the Wadsworth-Atheneum pieces to the Peabody Museum led to his appointment to the Peabody's board of trustees.

While a number of museum officials with whom Feller worked told IFAR of Feller's excitement upon chasing down and acquiring valuable works to add to his collection, Feller claimed he felt great trepidation when he acquired the works illegitimately. "Each time I took something, I was terrified," he said in the *New York Times* interview. "Once in the early 1970s, I took a plate and immediately realized this isn't something the Peabody needed or would want. The next day, I took it back and the guard checked my briefcase. I didn't think he saw it there, so I put the plate back. On the way out, the guard checked my briefcase again and said, 'You had a plate in there when you came in. You'd better go back and get it. You don't want it mixed up with our collection.' I went back and got it. What else could I do?" He continued, "Every time something like that happened, I vowed I'd never let myself do this

again. I'd be filled with terrible remorse and fear." But, his obsession became so great that he would resume his quest for porcelain objects that he imagined lying haplessly in storage rooms as "orphaned and abused children, rejected and outcast by their parents," he called them.

**Sentencing**

Because of Feller's obsessive behavior and thoughts, his lawyer, Joseph R. D'Andrea, motioned for a downward departure from the sentencing guidelines for Feller's charges. Mr. D'Andrea told IFAR that he cited two valid reasons to the judge presiding over Feller's sentencing, which should normally constitute downward departure. They were Feller's diminished mental capacity, which clouded his understanding of his actions, and his voluntary disclosure of information relating to his crimes and the whereabouts of the stolen objects. "This included information about some items which would never have been discovered, as the museums from which they were stolen did not even realize that they were missing," Mr. D'Andrea told IFAR. Dr. Pereira-Ogan, the forensic psychiatrist who testified for the defense, supported Mr. D'Andrea's claims, insisting that Feller's passion for porcelain consumed him and that he was not in possession of his mental faculties when he was stealing the art. While it seemed clear to Mr. D'Andrea that Feller would have to serve his 18-month prison sentence, he was hoping for a diminished fine. "Mr. Feller is clearly not a criminal," his counsel maintained. "He took things, but he is not a criminal."

Assistant Federal Attorney Bruce Brandler, prosecuting attorney in the Feller case, successfully rebutted each of Mr. D'Andrea's motions for downward departure. He introduced Robert L. Sadoff, the government's psychiatrist, who stated that Feller was aware of taking something that did not belong to him and that his understanding of this issue was not clouded by an obsession or depression. Mr. Brandler told IFAR that he felt the judge's sentence was appropriate and well within the new federal sentencing guidelines that have been in place for the last four years.

Senior Judge William J. Nealon said that he was sorry to see Feller in court and had no doubt that he was a good man, the *Scranton Times* reported on November 28. He had received a number of letters on Feller's behalf—the most impressive in his estimation was from Cardinal John O'Connor of New York City, former bishop of the Scranton Catholic Diocese. If their had been no federal sentencing guidelines, Judge Nealon would have considered a lighter sentence.

**Remorseful and Confused**

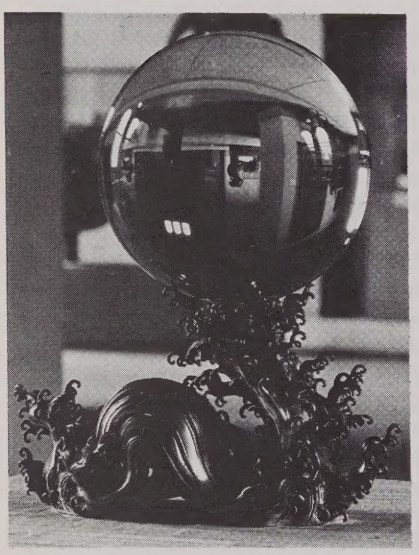
In fact, a picture has been painted of Feller since his story broke that he was basically a good man, an excellent scholar, though certainly misguided. He had great religious convictions, had been educated at Catholic University in Washington, DC, and employed at the University of Scranton, another Catholic school. He confessed his thefts on several occasions to a Catholic priest, and his commentary in the courtroom at his sentencing was filled with religious allusions. "With a heart full of remorse and sadness, this is the end of my beginning. For me, this is my Thanksgiving." He worried that the explanation of his story might "never be known this side of Paradise." One wonders whether his feelings of guilt, that often accompany a strict religious background, led to his downfall. The circumstances leading to his arrest for the theft of the porcelain plates from Winterthur in January would seem to corroborate this theory. At that time, he was examining a Chinese Export porcelain platter, which, rather than returning to the appropriate location at Winterthur, he hid in a sideboard in an exhibition gallery for later retrieval. Feller himself believes that he set himself up: "I knew that there only could be one outcome of that," he said.

What will become of Professor Feller following his release from prison? "God willing, I'll return to the University of Scranton to teach," he stated woefully to Mr. Honan of the *New York Times*. When IFAR asked about the future of Feller's teaching career, the university's director of public relations Paul Brown would comment only that "his status is under review." One cannot help regretting the ruined career and reputation of John Feller. However, the removal of art objects from their rightful collections cannot be condoned under any circumstances. Professor Feller's sentence sends a message to all potential abusers of privileges accorded to museum staff and scholars who might harbor thoughts of pilfering an object hidden away in a storage room to which they have been given access: If you're caught, you can expect to go to jail and pay a substantial fine that most scholars and museum employees can ill afford.

*Caroline Goeser*

# Museum Volunteer Spots Stolen Sculpture

**Sighting Leads to Recovery of Two Art Objects Stolen from the University of Pennsylvania Museum in 1988**



*Chinese crystal sphere. Recovered.*

To some stories there are exceptionally happy endings. In the December 1988 issue of this magazine, IFAR reported on the November 11 loss of one of the University of Pennsylvania Museum's most popular exhibits, a 19th-century Chinese rock crystal sphere probably made for the Empress Dowager of China's Forbidden City. Weighing 55 pounds and valued at $200,000, it was the second largest known in the world and was museum director Robert Dyson's favorite object in the collection. Also stolen was a 2,000-year-old Egyptian bronze figure of Osiris, god of the underworld, valued at $50,000. As fortune would have it, both works of art were discovered in October 1991, and the crystal ball is back on prominent display, much to the delight of Mr. Dyson.

An unusual string of events led to the recovery of both objects which, as it turns out, had not strayed far from home. On the morning of October 29, 1991, museum volunteer and research associate Jes Camby was shopping at a South Street antiques shop in Philadelphia, when she spotted a familiar object on a shelf. As former curator of Ancient Near Eastern and Egyptian art at the Walters Art Gallery in Baltimore, Ms. Camby's trained eye easily recognized the bronze statuette of Osiris that had been pilfered three years earlier. And here it was only a short distance from the scene of the crime. "I began to get really shaky," the *Philadelphia Inquirer* reported she said. She feared that a customer would purchase the bronze before she could return with museum officials. Luckily, the proprietors of the shop, Rich McFall and Bruce Sumerfield, had no intention of selling the work, as they had not yet researched it. In fact, they had planned to ask questions about the statuette at the University Museum! When the museum learned of Ms. Camby's successful identification, they offered her the $10,000 reward, which they had advertised for information leading to the recovery of the stolen objects. She promptly refused the remuneration.

The ensuing FBI investigation actually led to the Chinese crystal sphere. The Osiris had been sold to the antique shop by a homeless man, known in the neighborhood as "Al the Trashpicker." He had been given the work by Lawrence Stametz, who was moving out of his South Side Philadelphia row house. He admitted to the FBI that he had found both the Osiris and crystal globe shortly after their theft in November 1988. "I thought the statue was kind of ugly and the crystal ball looked like a hunk of glass," Mr. Stametz told the *Philadelphia Inquirer.* "If I had any idea of their value and the reward, I would have turned them in." Instead, several months after he found the objects, Mr. Stametz gave the crystal sphere to his friend and housekeeper, Kim Beckles, who collected crystals. She kept it in her bedroom ensconced in a plastic planter. When FBI agents arrived at her Trenton, New Jersey apartment to recover it, *The Trentonian* reported her amazement at its value in an October 31, 1991 article. "I thought it was a decorative lawn ball," she exclaimed. (The function of the rare crystal ball is interpreted in a new context!) While the crystal globe is back on view at the museum, the FBI is holding the Egyptian bronze for fingerprints, which they are running through their central database at FBI headquarters in Washington.

Although the treasures have been safely recovered, the FBI's search for the culprit who stashed the ball and statuette in Mr. Stametz's South Side Philadelphia garage continues. Special Agent Linda Vizi suggested to IFAR that they have several leads and are hopeful for a positive identification of fingerprints.

*C.G.*

*One man's trash is another's treasure! Egyptian statuette of Osiris recovered.*

# Chamberlain Stolen in Germany

**From the Whitney Museum's Permanent Collection**

An early work by the American artist John Chamberlain entitled *Saint Bub* (1961) was reported stolen in Germany in transit from Dresden to Cologne; it was due for subsequent air shipment to New York.

The abstract 3-dimensional work on paper, measuring 31.8 x 33.0 x 12.7 cms. (12 1/2 x 13 1/2 x 5 in.) is part of the permanent collection of New York's Whitney Museum of American Art. It was included in the John Chamberlain retrospective organized by the Staatliche Kunsthalle, Baden-Baden, which was on view there from May 11 to July 21, 1991, and at the Staatliche Kunsthalle, Dresden, from August 25 to November 3, 1991. It is believed that the work was stolen on November 14 between 12:30 and 6:30 am while the truck, which was transporting art from Dresden to Cologne, was parked in Rimberg near the city of Alsfeld. The shipping company noticed the loss only after the truck arrived in Cologne.

The Whitney Museum's director, David A. Ross, stated that he was "concerned about the safety of this early work by John Chamberlain which was lent to the artist's retrospective in Germany. Since the work is well known, and there is virtually no chance for re-sale, we believe that there is an excellent chance for its return. A reward of 7500 DM is being offered for information leading to its recovery. Anyone with information about the Whitney Museum's stolen Chamberlain should contact Denis Shepherd in Fribourg, Switzerland (41) (37) 36-24-83."

For information regarding the work's whereabouts in the United States, please contact the museum's insurance adjuster, William F. Smith, at (212) 635-9170.

*Paloma Botín*

# Recoveries

**Paintings, Pastels, Mixed Media Works, Watercolors**

ALT, Rudolf von (Austrian, 1812-1905). *Odessa.* Oil on canvas. 48.3 x 94.0 cm. *89.114.1. London, England. Mar. 11, '89 (*IFARreports*, May '89, no. 332).

GOGH, Vincent van (Dutch, 1853-90). *Peasant Woman Digging the Soil*, July/August 1885. Oil on canvas. 37.5 x 25.7 cm. *90.409.3. 's-Hertogenbosch, The Netherlands. Jun. 27, '90 (*IFARreports*, Aug./Sep '90, no. 1161).

GOYA Y LUCIENTES, Francisco José de (Spanish, 1746-1828). *Portrait of Saavedra.* Oil. 150.0 X 120.0 cm. *86.362.3. Granada, Spain. May 16, '85 (*IFARreports*, Sept. '86, no. 920).

KRIEGHOFF, Cornelius (Canadian, 1815-72). *Canadian Trapper on Snowshoes.* Oil on panel. 27.9 X 20.3 cm. *86.19.3. New York, NY. Feb. 19, '86 (*IFARreports*, Jan./Feb. '86, no. 14).

KRIEGHOFF, Cornelius (Canadian, 1815-72). *Farmer in Powdered Snow.* Oil on canvas. 27.9 X 22.9 cm. *86.19.4. New York, NY. Feb. 19,'86 (*IFARreports*, Jan./Feb. '86, no. 15).

STEWERN, Johann (Dutch, 18th century). *The Presentation in the Temple.* Oil on canvas. *89.141.18. Ireland. Dec. 7, '88 (*IFARreports*, Jun. '89, no. 435).

VLAMINCK, Maurice de (French, 1876-1958). *Road Through the Village.* 38.7 X 46.6 cm. *81.384.2. Toronto, Canada. Nov. 12, '81 (*IFARreports*, Dec. '81, no. 11).

VLAMINCK, Maurice de (French, 1876-1958). *Les Saules.* 44.0 X 55.0 cm. *81.384.1. Toronto, Canada. Nov. 12, '81 (*IFARreports*, Dec. '81, no. 12).

**Sculpture**

ANDINO, Pedro, Attr. to (Spanish, 16th century). *The Denial of St. Peter.* Polychromed wood in low relief. 26.5 X 23.5 cm. *86.362.7. Granada, Spain. May 16, '85 (*IFARreports*, Sept. '86, no. 968).

**Liturgical Objects**

Casket. Wood, lined with velvet, with metal decoration. 28.0 X 30.0 X 22.0. *86.362.4. Granada, Spain. May 16, '85 (*IFARreports*, Sep. '86, no. 983).

**Mosaics**

*Landscape with Medieval Town.* Marble marquetry. 14.5 X 25.0 cm. *86.362.5. Granada, Spain. May 16, '85 (*IFARreports*, Sep. '86, no. 989).

*Landscape with River and Castle.* Marble marquetry. 17.0 X 23.0 cm. *86.362.6. Granada, Spain. May 16, '85 (*IFARreports*, Sep. '86, no. 990).

**Silver**

Cinerary urn, 1618. Silver. 16.0 X 41.0 X 26.0 cm. *87.30. Todi, Italy (*IFARreports*, Jan./Feb. '87, no. 81).

**Tapestries, Textiles**

Tapestry. Flemish, 18th Century. *Fishing for Eels.* Wool. 220.0 X 200.0 cm. *87.295.3. Haltinne, Belgium. Jan. 28, '87 (*IFARreports*, Nov. '87, no. 855).

Tapestry. French, 18th Century. *Departure of the Hunt.* Wool. 280.0 X 240.0 cm. *87.295.2. Haltinne, Belgium. Jan. 28, '87 (*IFARreports*, Nov. '87, no. 856).

**Chinese**

Sphere. 19th Century. Rock crystal. Ht. 25.5 cm. *88.511.1. Philadelphia, PA. Nov. 11, '88 (*IFARreports*, Oct./Nov. '88, no. 999).

# Missing Art Alert

**Egyptian**

Ptolemaic. *Osiris*. Bronze. Ht. 52.0 cm. *88.511.2. Philadelphia, PA. Nov. 11, '88 (*IFARreports*, Oct./Nov. '88, no. 998).

## Missing Objects

*Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.*

**Paintings, Pastels, Mixed Media Works, Watercolors**

*Dutch, 16th Century*

10 MIEREVELT, Michael J. van (1567-1641). *Portrait of a Young Woman*. On canvas. 72.0 x 54.0 cm. The fair-haired woman shown three-quarter length, wearing a black dress against a dark ground; she holds a garland of flowers in her hands; her ample bosom is revealed by a square-cut neckline decorated with a rose. *91.429.22. Sinaia, Romania. Jan. 1, '47.

11 MOR, Antonis (1517-75). *Portrait of a Spanish Knight*. Oil on panel. 45.0 x 34.0 cm. Shown in half-length to his knees in three-quarters view, wearing the dress of the 16th century: a green cloak and a vest of black silk with a high-necked velvet collar and with gold buttons. He holds a paper in his right hand. 91.429.17. Sinaia, Romania. Jan. 1, '47.

*Dutch, 17th Century*

12 CUYP, Albert (1620-91). *Hunting Scene*. On panel. 58.0 x 73.0 cm. Signed on r: A. Cuyp. Two hunters, one mounted on a white horse pursuing a hare; the quarry has run into trouble in the midst of a flock of sheep. On the right, under a large tree, is a group of peasants watching. One of the hunters is restraining his dog which is straining with impatience. 91.429.29. Sinaia, Romania. Jan. 1, '47.

13 GOYEN, Jan van (1596-1665). *Landscape*. On panel. 36.0 x 51.0 cm. Depicting a coastal town in the early morning with a castle and several churches with steeples on the left; in the lower right is a boat with three fishermen; on the far left is a leafy tree arched over a building. *91.429.28. Sinaia, Romania. Jan. 1, '47.

14 HEUSCH, Wilhelm de (1638-92). *Landscape*. On panel. 50.0 x 61.0 cm. A light-filled landscape with a glimpse of a glade in a forest; in the foreground, a rider accompanied by his dog and followed by his page, is passing by a group of trees; a woodsman is going in the same direction, and other figures are in the distance. 91.429.27. Sinaia, Romania. Jan. 1, '47.

15 HOBBEMA, Meindert (1638-1709). *Landscape*. On panel. 46.0 x 63.0 cm. A road in a forest, with groups of trees on either side; in the gap between the trees are mountains in the background, a silhouetted church; in the foreground is a rider and some peasants on foot. *91.429.30. Sinaia, Romania. Jan. 1, '47.

16 REMBRANDT Harmensz van Rijn (1606-69). *The Angel Appearing to the Shepherds of Bethlehem*. On copper. 25.0 cm. Tondo. An angel descends from a black sky. The two shepherds are amazed and frightened by this apparition, one having fallen to his knees on the earth, the other running away. The sheep are also bewildered by the sight. 91.429.25. Sinaia, Romania. Jan. 1, '47.

17 REMBRANDT Harmensz van Rijn (1606-69). *Head of an Old Man.* On panel. 17.0 x 12.0 cm. He has a weathered face and a gray beard, and a pensive expression. He wears a brown cloak with a white collar, and his hands are joined in a prayer-like position. A ray of light illuminates his face which is turned to the left in a three-quarter profile, leaving the bottom and the right side in the shadows. 91.429.26. Sinaia, Romania. Jan. 1, '47.

*Dutch, 18th Century*

18 HUYSUM, Jacob van (1689-1751). *A Bouquet.* 23.0 x 17.0 cm. Signed on r: J. Jan Van Huysum Fecit 1744. A still life of various flowers, including irises, marigolds, and sweet williams or pinks, entwined by blue bindweed, emerging from a basket; a rose has fallen from the basket. At the left is a bird's nest filled with moss in which are nestled some colored and speckled eggs. Among the flowers, on a hyacinth, is a fly. 91.429.31. Sinaia, Romania. Jan. 1, '47.

*Flemish, 16th Century*

19 BRUEGHEL, Jan, the Elder, called Velvet (1568-1625). *Landscape (Summer and Winter).* On canvas. 35.0 x 51.0 cm. A corner of a Flemish village with gabled red houses, covered with snow; trees with bare branches silhouetted against the sky, and in the center is a small wooded hill where a chapel is concealed among the trees. On the left is a valley which is crossed by a path where a cart is returning. The horizon shows blue mountains, and at the bottom on the right (the winter scene), is a vineyard and cold sky which imparts a very steely blue light. 91.429.21. Sinaia, Romania. Jan. 1, '47.

20 FLORIS, Frans (1516-70). *Art Inspired by Cupid.* On panel. 51.0 x 42.0 cm. Between two red parted drapes or tapestries, appears a powerful standing female figure, wearing a diadem of pearls on her blond hair, dressed in a red, silver-gilt, and yellow gown; a figure of Cupid (Love) is perched on her leg. "Art" holds a palette and brushes in her hand; on a table beside her are musical instruments. 91.429.18. Sinaia, Romania. Jan. 1, '47.

21 FRANCKEN, Frans, called the Elder, (1542-1616). *The Virgin in Glory.* On copper. 39.0 x 25.0 cm. Mary stands on a dark blue globe supported by angels; she wears a rose gown with a blue cloak; her hair is arranged as a crown surmounted by a cross. The Virgin is surrounded by angels holding palms and flowers; at the bottom is a cityscape. 91.429.19. Sinaia, Romania. Jan. 1, '47.

22 GOLTZIUS, Hubert, the Elder (1523-83). *Christ before Pilate.* On panel. 32.0 x 24.0 cm. Pontius Pilate sits on the right under a canopy, dressed in a green toga covered by a red pallium or cloak and a turban on his head; Christ, brought before his judge by Roman centurions, is pale with bare feet, his hands bound. He wears a blue cloak. 91.429.16. Sinaia, Romania. Jan. 1, '47.

23 MOLENAER, Cornelius (1540-89). *Interior Rustic Scene.* On panel. 22.0 x 19.0 cm. A group of drinkers (a man and three women) around a barrel used as a table. On the right an older woman holds a brandy in her hand, and in front of her is another woman with an expression of dismay that the spigot is empty; a pot-bellied man wearing a waistcoat and red hat or stocking cap pulled over his ears, sits at rest; behind is another young woman smiling at the scene. *91.429.20. Sinaia, Romania. Jan. 1, '47.

*Flemish, 17th Century*

24 DYCK, Sir Anthony van (1599-1641). *The Flagellation.* On panel. 57.0 x 43.0 cm. A semi-nude figure of Christ at center, to the right is one of the jailers wearing a red cloak beating Christ. To the left, the second jailer, his chest bare, is awaiting his turn. In the background are some architectural elements, among them a figure of a Pharisee and a Roman centurion. *91.429.23. Sinaia, Romania. Jan. 1, '47.

51 SNYDERS, Frans (1579-1657). *A White Horse Attacked by Lions.* On panel. 22.0 x 29.0 cm. A sketch of a horse being attacked by three lions, one on the horse's back, another digging its claws into the horse's flanks and the third with only its head visible. 91.429.24. Sinaia, Romania. Jan. 1, '47.

*French, 17th Century*

26 LORRAIN, Claude Gellée, called Le, Style of (1600-82). *Landscape.* On canvas. 19.0 x 25.0 cm. A classical landscape of somber green with trees, white buildings, and a town with towers and cupolas, set on the side of a small hill, on the horizon are blue mountains and in the foreground are lively figures in a meadow through which flows a serpentine river. 91.429.38. Sinaia, Romania. Jan. 1, '47.

*French, 18th Century*

27 GREUZE, Jean Baptiste (1725-1805). *Portrait of Gluck.* On oval canvas. 61.0 x 50.0 cm. A bust portrait of the famous composer in his old age; shown in a three-quarter view turning to the left, he wears a reddish brown jacket in late 18th-century style with a white jabot and a simple collar band. *91.429.39. Sinaia, Romania. Jan. 1, '47.

*German, 16th Century*

28 ELSHEIMER, Adam (1574-1610). *The Good Samaritan.* On canvas. 28.0 x 45.0 cm. A dark forest landscape with a path, the figure of a wounded man lying on the ground, a high-priest wearing an embroidered chasuble passes by indifferently, and a Levite dressed in black also passes by. The Samaritan in a red cloak bends over the wounded traveler. *91.429.14. Sinaia, Romania. Jan. 1, '47.

29 PENCZ, Georg (1500-50). *The Holy Trinity.* On panel. 40.0 x 30.0 cm. Depicting God the Father with a papal tiara, holding Christ in his arms. Christ shows the wounds from the Crucifixion. The dove of the Holy Ghost is above. Four cherubs surround the figures, the two in the upper left holding the crown of thorns. *91.429.13. Sinaia, Romania. Jan. 1, '47.

*German, 17th Century*

30 ROOS, Johann Heinrich (1631-85). *Landscape.* On canvas. 130.0 x 150.0 cm. Signed on l: J. Roos fc. Beside the signature the sculpted head of the artist in profile is painted on a rock. A classical landscape with arched ruins above a fountain surmounted by a statue; above the arches and the tall animal columns are scattered cows and sheep grazing; on the left is a seated shepherd training a dog while a shepherdess looks on, a bagpipe at her feet. A country landscape appears in the background. 91.429.15. Sinaia, Romania. Jan. 1, '47.

*Italian, 15th Century*

31 FRANCIA, Francesco Raibolini, il (1450-1517). *Madonna and Child,* 1500. Oil on panel. 57.0 x 45.0 cm. Mary wearing a blue cloak over a red dress or gown, shown seated with the nude infant Christ sitting on her knees. In her right hand she holds a book towards which the child extends his hand. A landscape with trees, a clear sky and some mountains in the background. *91.429.1. Sinaia, Romania. Jan. 1, '47.

32 GARBO, Raffaelino del (1466-1524). Sometimes attr. to Innocenzo Francucci da Imola. *Virgin in Glory.* Oil on panel. 44.0 x 30.0 cm. The Virgin Mary, seated on a cloud, is holding the infant Jesus in her arms. She wears a red robe and blue cloak and is flanked by angels carrying crowns and two angels making music; below the cloud on which the Virgin sits are three standing saints, and behind them in the background is a landscape. The whole is set within an arch. 91.429.3. Sinaia, Romania. Jan. 1, '47.

*Italian, 16th Century*

33 CALIARI, Carletto (1570-96). *The Virgin in Glory.* Oil on canvas. 69.0 x 29.0 cm. The Virgin Mary, with the infant Christ standing on her right knee, is seated among the clouds and flanked by two music-making angels. Beneath the Virgin, St. John the Baptist kneels at left, a lamb at his feet, and on the right a saint in ecclesiastical robes is accompanied by a young boy dressed in a doublet and puffed pantaloons, kneeling and looking out at the viwer. Above the Virgin's head, two cherubs hold a crown, and other angels spread a white mantle. *91.429.8. Sinaia, Romania. Jan. 1, '47.

43 CARAVAGGIO, Polidoro da (1496-1543). *The Crucifixion.* 60.0 x 34.0 cm. Christ on the cross with the Virgin Mary on the left and St. John the Evangelist on the right and St. Francis of Assisi kneels at the foot of the cross. 91.429.4. Sinaia, Romania. Jan. 1, '47.

35 CORREGGIO, Antonio Allegri, il (1489-1534). Sketch. *The Adoration of the Infant Jesus.* Oil or tempera on panel. 58.0 x 40.0 cm. A horseman dismounted from his horse is kneeling before the Virgin and the infant Christ who is held on his mother's knees. There is a male figure to Mary's left and another seen on her right; two angels hover above with wings extended. *91.429.2. Sinaia, Romania. Jan. 1, '47.

36 GIORGIONE, Giorgio da Castelfranco (1477-1510). *Concert in the Country.* On panel. 33.0 x 75.0 cm. A group of five figures, two women, two young men and an older bearded man, in classical robes, in a landscape. One young man plays a flute; one woman stands in the center, and the other figures are sitting, listening to the musician; one older man is leaning on his harp. Ruins are in the background, consisting of an arch and a pillar. A town is seen on the left in the middleground to the left of the figural group. *91.429.6. Sinaia, Romania. Jan. 1, '47.

37 SANZIO, Raphael, Copy after (1483-1520). *La Madonna del Passeggio.* On canvas. 95.0 x 74.0 cm. Coat of arms in l/r. The Virgin wears a red robe and blue cloak and stands in a landscape; she is smiling at the infant Jesus and a young St. John the Baptist who is coming to her for an embrace. In the middleground, St. Joseph, his head turned away, is coming toward the group with baggage. 91.429.40. Sinaia, Romania. Jan. 1, '47.

38 Titian (Tiziano Vecellio) (1490-1576). *Saint Jerome.* Oil on canvas. 53.0 x 34.0 cm. Partially nude, the saint, his robe draped around his hips, is kneeling, beating his breast in a landscape. He faces to the right, a rock with a cardinal's hat is on the right, with two trees in the background at his right shoulder. A crucifix hangs on a group of rocks on the right. *91.429.7. Sinaia, Romania. Jan. 1, '47.

*Italian, 17th Century*

39 DOMENICHINO, Domenico Zampieri, Il (1581-1641). *The Angel's Concert.* Oil on canvas. 33.0 x 80.0 cm. Depicting four half-length figures of angels, the one on the far left with large white and black wings playing a harp, the two angels in the center singing along with the harpist and the fourth male angel seen on the far right in profile, dressed in a red robe. *91.429.5. Sinaia, Romania. Jan. 1, '47.

40 ROSA, Salvator, Attr. to (1615-73). *Seascape.* On canvas. 100.0 x 125.0 cm. Depicting a shore with ruins and other eroded buildings, a large tower on the left; in the background the sea and small boats are seen against a cloudy sky. 91.429.9. Sinaia, Romania. Jan. 1, '47.

41 ROSA, Salvator, Attr. to (1615-73). *Seascape.* On canvas. 100.0 x 125.0 cm. The pendant to 91.429.9 and similar to it, except that the tower is on the right rather than the left. 91.429.10. Sinaia, Romania. Jan. 1, '47.

*Italian, 18th Century*

42 LOCATELLI, Andrea (1695-1741). *Landscape.* On canvas. 45.0 x 59.0 cm. Depicting tree-covered mountains. To the right a waterfall; on the left an esplanade, some goats and a reclining goatherd. 91.429.11. Sinaia, Romania. Jan. 1, '47.

43 LOCATELLI, Andrea (1695-1741). *Landscape.* On canvas. 45.0 x 59.0 cm. Depicting crags of rock in an overgrown forest, mountains on the horizon at left, goats in the foreground. This is the pendant to 91.429.11. 91.429.12. Sinaia, Romania. Jan. 1, '47.

*Spanish, 16th Century*

44 GRECO, Dominicos Theotocopuli, El (1547-1614). *Christ Carrying the Cross.* On canvas. 110.0 x 66.0 cm. Pale and emaciated, his eyes upraised, Christ clutches the cross, large drops of blood flow down from the crown of thorns. The background sky is blue/green with dark somber clouds. 91.429.32. Sinaia, Romania. Jan. 1, '47.

45 GRECO, Dominicos Theotocopuli, El (1547-1614). *Christ's Farewell to His Mother.* On canvas. 23.0 x 20.0 cm. The two figures, shown half-length, face one another with the Virgin Mary on the right; she holds her Son's left hand and gazes at it; Christ's head is seen in three-quarter profile toward the left. The figures have pale complexions, and the robes are white and purplish. 91.429.34. Sinaia, Romania. Jan. 1, '47.

46 GRECO, Dominicos Theotocopuli, El (1547-1614). *Don Carlos on Horseback.* On canvas. 108.0 x 58.0 cm. Equestrian portrait of the son of Philip II on a white charger. The gallant rider is bending down toward a beggar. Other wounded, emaciated people are around the beggar, their skins reflecting red and purple bruises almost like those of leprosy. The scene is an allusion to the legend of St. Martin and the beggar. 91.429.35. Sinaia, Romania. Jan. 1, '47.

47 GRECO, Dominicos Theotocopuli, El (1547-1614). *The Holy Family.* On canvas. 70.0 x 54.0 cm. Depicting the Virgin Mary, St. Joseph, and the Christ Child with a female saint; St. Joseph is on the left in a yellow cloak. The Virgin, with blond curls, wears a white veil and holds the infant on her knees. 91.429.33. Sinaia, Romania. Jan. 1, '47.

*Spanish, 17th Century*

48 VELASQUEZ, Diego Rodrigues de Silva y, Attr. to (1599-1660). *Portrait of a General on Horseback.* On canvas. 57.0 x 17.0 cm. A male figure in military dress sits on a large brown horse. He wears a doublet, a large hat with a red plume and from his gold embroidered sword-belt hangs a sword. The horse's abundant mane floats over the animal's chest. 91.429.37. Sinaia, Romania. Jan. 1, '47.

49 ZURBARAN, Francisco de (1598-1664). *Assumption of the Virgin.* On canvas. 55.0 x 30.0 cm. A standing figure of the Virgin in the midst of clouds where the faces of angels are semi-hidden. She wears a deep green cloak over a lilac robe, her hair loose and falling to her shoulders; her hands are clasped together in prayer. Below, a landscape with towers, graves or tombs with crosses, a well, and a palm tree. *91.429.36. Sinaia, Romania. Jan. 1, '47.

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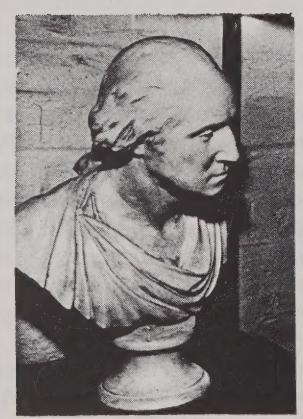

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*Spanish, 20th Century*

50 SICILIA, José-Maria (b. 1954). *Aspiradora Industrial*, 1983. Oil on canvas. 260.0 x 190.0 cm. Depicting a canister type vacuum cleaner. *91.397.1. Madrid, Spain. Jan. 1, '86.

51 SICILIA, José-Maria (b. 1954). *Clavo Oxide Negro*, 1984. Oil on canvas. 200.0 x 190.0 cm. Abstract composition with a streak going from lower left corner vertically and then in a "V" to lower right corner and up in a sharp peak like an icicle. *91.397.2. Madrid, Spain. Jan. 1, '86.

**Sculpture**

*French, 18th Century*

52 HOUDON, Jean-Antoine (1741-1828). *Bust of George Washington*, 1785. White marble. Ht. 61.0 cm. His hair tied in a queue and wearing a toga in the antique manner, on a round socle. *91.389.1. Santa Barbara, CA. Jul. 1, '86.

**Clothing, Costumes**

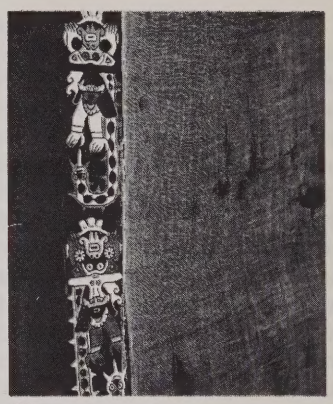
*Peruvian, 5th Century*

53 Textile, Nazca culture, 400 . Embroidered alpaca cloth. 152.4 x 182.9 cm. Fragile, with major areas missing. With border design of figures and animals in black, green, yellow/gold, and cream; body of the cloth scarlet. *91.384.1. Brooklyn, NY. Apr. 2, '91.

**Silver**

*English, 15th Century*

54 "Woodrose" spoon, 1425. Silver. 17.8 cm. Bears London leopard's head date mark for 1425-50 on inside of bowl at base of handle. Of typical form with finial in the form of wood sprite or figure of "wodin," man wearing a beard and dressed in leafy garments. *91.434.1. Madison, WI. Jul. 1, '91.



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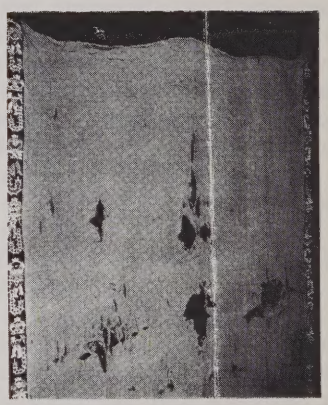

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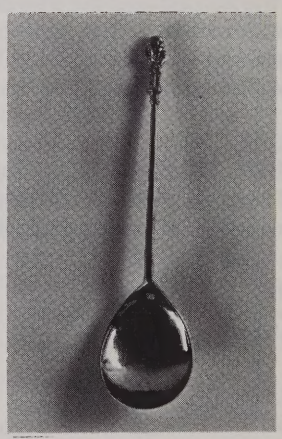


54

# *Stolen Art Alert*

***In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol***

1033

## Stolen Objects

*The stolen works in this publication are grouped under six main categories —Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school.*

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

*All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.*

*Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.*

## Fine Arts

**Paintings, Pastels, Mixed Media Works, Watercolors**

*American, 19th Century*

1032 BIERSTADT, Albert (1830-1902). *Midsummer, Westphalia*, 1856. Oil on canvas. 44.5 x 59.1 cm. Signed and dated in l/l: ABierstadt 1856. *91.393.1. Chevy Chase, MD. Oct. 24, '91.

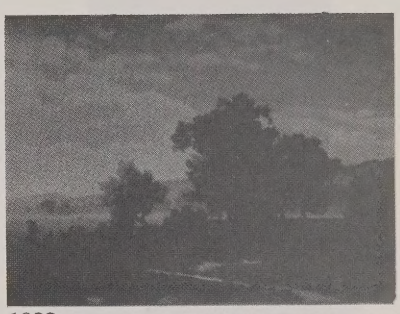
*American, 20th Century*

1033 BERNSTEIN, Richard. *Aretha Franklin*, 1986. Mixed media. 27.9 x 35.6 cm. The original mixed media work for this image is among 26 such works stolen, commissioned for the cover of *Interview* magazine. *91.430.3. Philadelphia, PA. May. 31, '91. *Reward.*

1034 BERNSTEIN, Richard. *Diane Keaton*, 1989. Mixed media. 27.9 x 35.6 cm. This original is among 26 works commissioned for the cover of *Interview* magazine stolen. *91.430.7. Philadelphia, PA. May. 31, '91. *Reward.*

1035 BERNSTEIN, Richard. *Eddie Murphy*, 1987. Mixed media. 27.9 x 35.6 cm. Original work commissioned for cover of *Interview* magazine. Among 26 such works stolen. *91.430.1. Philadelphia, PA. May. 31, '91. *Reward.*

1036 BERNSTEIN, Richard. *Joan Collins*, 1984. Mixed Media. 27.9 x 35.6 cm. Original commissioned for cover of *Interview* magazine. Among 26 such works stolen. *91.430.2. Philadelphia, PA. May. 31, '91. *Reward.*



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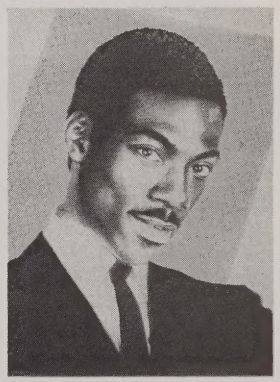

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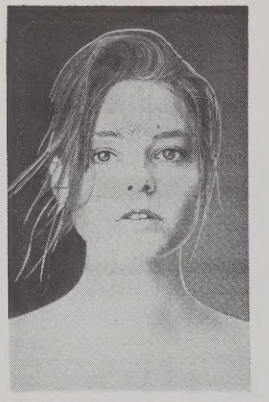

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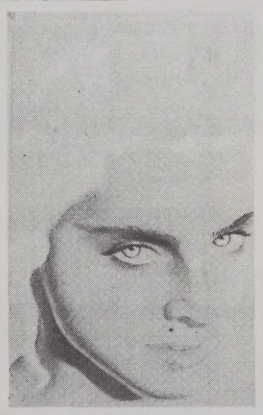

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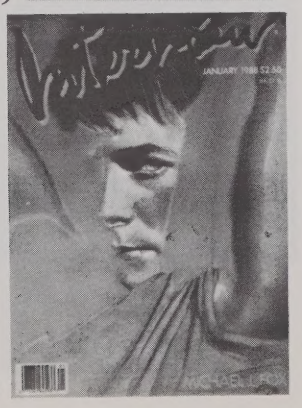

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1037 BERNSTEIN, Richard. *Jodi Foster*, 1987. Mixed media. 27.9 x 35.6 cm. This original image commissioned for the cover of *Interview* magazine is among 26 such works stolen. *91.430.9. Philadelphia, PA. May. 31, '91. *Reward.*

1038 BERNSTEIN, Richard. *Lisa Bonet*, 1987. Mixed media. 27.9 x 35.6 cm. This original is among 26 works commissioned for the cover of *Interview* stolen. *91.430.8. Philadelphia, PA. May. 31, '91. *Reward.*

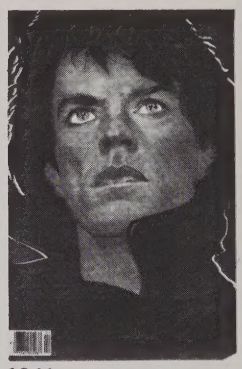
1039 BERNSTEIN, Richard. *Madonna*, 1985. Mixed media. 29.7 x 35.6 cm. This original image commissioned for the cover of *Interview* is among 26 such works stolen. *91.430.10. Philadelphia, PA. May. 31, '91. *Reward.*

1040 BERNSTEIN, Richard. *Michael J. Fox*, 1988. Mixed media. 27.9 x 35.6 cm. This original is among 26 stolen works commissioned for *Interview* magazine. *91.430.4. Philadelphia, PA. May. 31, '91. *Reward.*

1041 BERNSTEIN, Richard. *Mick Jagger*, 1985. Mixed media. 27.9 x 35.6 cm. This original is among 26 works commissioned for the cover of *Interview* magazine stolen. *91.430.6. Philadelphia, PA. May. 31, '91. *Reward.*

1042 BERNSTEIN, Richard. *Richard Pryor*, 1986. Mixed media. 27.9 x 35.6 cm. This original is among 26 works commissioned for the cover of *Interview* magazine stolen. *91.430.5. Philadelphia, PA. May. 31, '91. *Reward.*

1043 CHAMBERLAIN, John (b. 1927). *Saint Bub*, 1961. Paint, crayon, paper, cardboard, and staples on composition board. 31.8 x 34.3 x 12.7 cm. Signed in pencil in l/l: Chamberlain '61. Bears two labels on verso: "Pace Gallery, NY" and "Whitney Museum of



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American Art, NY." Three-dimensional collage in plexiglas case. Pieces of paper, some with stripes painted on them, in crushed forms mounted on a painted background, very large staples visible. *91.417.1. Whitney Museum of American Art. Rimberg, Germany. Nov. 14, '91. *Reward.*

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1044 HOPPER, Edward (1882-1967). *Sunlight and Shed*, 1930. Watercolor on paper. 40.6 x 50.8 cm. *91.412.1. Albany, NY. Oct. 24, '91.

1045 LAMAY, Arthur. *The Bachelors*, 1990. Watercolor. 61.0 x 152.4 cm. Signed. *91.400.1. Parsippany, NJ. May. 23, '91. *Reward.*

1046 SEEHAFER, James (b. 1964). *Carts at the Fence*, 1989. Oil on canvas. 75.0 x 85.0 cm. Signed in l/r. A group of shopping carts in front of a wooden fence with trees in the background against a gray-blue sky. 91.383.2. New York, NY. May. 2, '91.

1047 SEEHAFER, James (b. 1964). *The Competition*, 1986. Acrylic on canvas. 76.0 x 91.0 cm. Signed in l/r. A black and white checkered floor with the silhouette of a sitting girl, a yellow sky above. 91.383.4. New York, NY. May. 2, '91.

1048 SEEHAFER, James (b. 1964). *High Street Building*, 1989. Oil on canvas. 112.0 x 145.0 cm. Signed in l/r. A factory building with each window having an abstract-geometric shape in black against a yellow ground, with a road and sidewalk in the foreground. 91.383.3. New York, NY. May. 2, '91.

1049 SEEHAFER, James (b. 1964). *Untitled*, 1990. Oil on canvas. 106.7 x 127.0 cm. Signed in l/r. Abstract silhouette of a woman standing in the right side of a room in front of a window showing a night sky. A small desk table on the left. 91.383.1. New York, NY. May. 2, '91.

*Belgian, 20th Century*

1050 DELVAUX, Paul (b. 1897). *The Eccentric Women of Athens (Les Extravagantes d'Athènes)*, 1969. Watercolor and ink on paper. 34.6 x 24.7 cm. Bears the inscription in l/r: Paquera 1.1.69. Bears a certificate of authenticity on verso dated 21 July 1987 and signed Charles van Deun. *91.414.1. Knokke-Heist, Belgium. May. 1, '91.

1051 LABISSE, Felix (1905-82). *Vicar Bird (Oiseau Vicaire)*, 1973. Oil on canvas. 27.0 x 22.0 cm. Signed and dated in l/l and on verso. *91.403.3. Izegem, Belgium. Feb. 2, '91.

*Dutch, 16th Century*

1052 BLOCKLAND, Anthonie van Montfoort (1532-83). *Andromeda Chained to the Rock*. Oil. 20.5 x 26.5 cm. *91.440.10. Amsterdam, The Netherlands. Aug. 4, '91.

1053 BOL, Hans (1534-93). *Village Landscape*. 61.5 x 66.6 cm. Round within a rectangular surround. *91.422.1. Uccle, Belgium. Jul. 12, '91.

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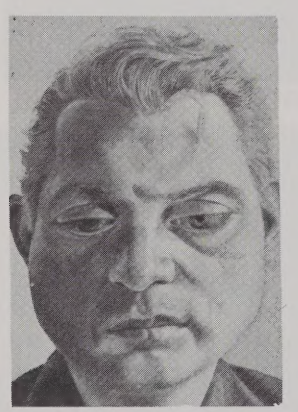

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*Dutch, 17th Century*

1054 PORCELLIS, Jan (1584-1632). *Ships at Sea in Stormy Weather*. Oil on canvas. 40.5 x 62.0 cm. *91.440.12. Amsterdam, The Netherlands. Aug. 4, '91.

1055 STEEN, Jan, School of (1626-79). *The Doctor's Visit*. Oil. 27.0 x 25.5 cm. A young woman swoons at center, lying in arms of older female attendant, male figure of a doctor at left holds a glass vessel of liquid up to the light, a table at far left with a tapestry cover, a pen and ink pot, and a pitcher. Stairs at right lead back to a landing where a young man, presumably the young woman's lover, observes the scene in the foreground; he wears a wide-brimmed black hat and has long blond hair. *91.440.7. Amsterdam Netherlands. Aug. 4, '91.

*English, 18th Century*

1056 SCOTT, Samuel (1701-72). *Calm: An English Two-Decker Getting Under Way*, 1730. Oil. 45.7 x 72.4 cm. Signed and dated: S. Scott 173-. *91.435.1. Hatch House, Salisbury, Wilt, England. Oct. 3, '90.

*English, 20th Century*

1057 FREUD, Lucien (b. 1922). *Francis Bacon*, 1952. Oil on copper. 17.8 x 12.8 cm. *91.421.1. Berlin, Germany. May 27, '88.

*European, 19th Century*

1058 BAUCHAT, L. *Cherubs in a Field (Amoricillos en el campo)*, 1876. Oil on canvas. 80.0 x 100.0 cm. Signed and dated in l/r: 1876. *91.405.2. Marbella, Spain. Jan. 1, '90.

1059 BERTUCHI, Mariano. *Moorish Market*. Oil on canvas. 45.0 x 50.0 cm. Signed in l/r. *91.428.1. Malaga, Spain. Mar. 23, '91.

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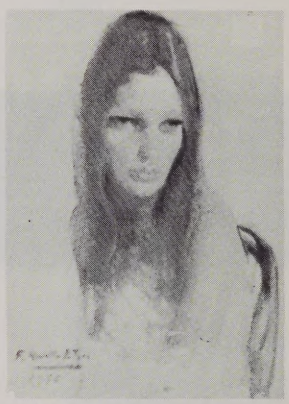

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*European, 20th Century*

1060 REVELLO DE TORO, Felix. *Portrait of a Young Woman*, 1976. Oil on canvas. 60.0 x 50.0 cm. Signed and dated in l/l. *91.428.2. Malaga, Spain. Mar. 23, '91.

*Flemish, 17th Century*

1061 RUBENS, Peter Paul, Circle of. *The Jesuit Preacher*. Oil on panel. 49.5 x 73.7 cm. *91.433.1. Wyckoff, NJ. Nov. 16, '91.

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1062 TENIERS, David, the Elder (1582-1649). *Autumn*. Oil on panel. 23.5 x 17.5 cm. *91.413.1. Chartres, France. Jun. 13, '91.

*French, 18th Century*

1063 DROUAIS, François Hubert (1727-75). *Portrait of a Young Woman*. Oil on canvas? 60.0 x 50.0 cm. *91.427.8. Athens, Greece. Jan. 19, '91.

1064 TAUNAY, Nicolas Antoine (1755-1830). *Game of Bowls (Le jeu de boules)*. Oil on panel. 12.0 x 21.0 cm. *91.420.1. Montpelier, Herault France. Mar. 6, '91.

*French, 19th Century*

1065 BOUDIN, Eugène (1824-98). *Cordier Park in Trouville*. Oil? 50.0 x 60.0 cm. Signed in l/l. A path or allée in the park lined with trees, a monumental gate at the end of the path in the distance, a woman wearing a long dress and carrying an umbrella on the right side walking, the horizon in the middle of the canvas, cloudy sky filling almost half. *91.427.7. Athens, Greece. Jan. 19, '91.

1066 COROT, Camille Jean Baptiste (1796-1875). *Horse and Rider in a Wooded Landscape*. Oil on canvas. 20.0 x 32.0 cm. Signed in l/r. Removed from its frame. Stormy landscape scene with horse and rider at left and clump of trees at right, a path in center. *91.440.1. Amsterdam, The Netherlands. Aug. 4, '91.

1067 COURBET, Gustave (1819-77). *Landscape with Rocks and Water*. Oil on canvas. 22.0 x 33.0 cm. Signed in l/r. River landscape with riverbank in background and rocks along river's edge in background; river in foreground. *91.440.2. Amsterdam, The Netherlands. Aug. 4, '91.

1068 DEGAS, Edgar (1834-1917). *Mme. Tellier's Establishment (La Maison de Madame Tellier)*. 33.0 x 22.5 cm. *91.404.2. Lembeke, Belgium. Mar. 28, '91.

1069 FANTIN-LATOUR, Henri (1836-1904). *Floral Still Life*, 1889. Oil on canvas. 31.0 x 24.0 cm. Signed and dated in u/r: Fantin 89. *91.424.3. Cordoba, Argentina. Sep. 24, '91.

1070 FANTIN-LATOUR, Henri (1836-1904). *Floral Still Life*, 1888. Oil on canvas. 31.0 x 24.0 cm. Signed and dated in u/r: Fantin 88. *91.424.4. Cordoba, Argentina. Sep. 24, '91.

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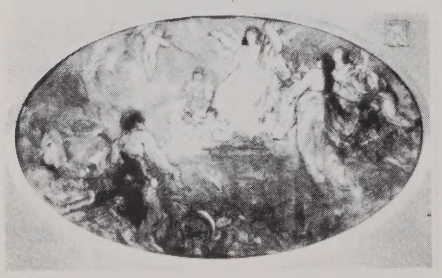

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1071 RENOIR, Pierre-Auguste (1841-1919). *Young Women in the Country (Jeunes femmes à la campagne)*, 1916. Oil on canvas. 42.0 x 52.0 cm. Signed in l/r. *91.415.1. Bagnols sur Cèze, Gard, France. Mar. 13, '91.

1072 TOULOUSE-LAUTREC, Henri de (1864-1901). *Concert at the Opera House (Le Grand Concert à l'Opéra).* Mixed media. 51.0 x 61.0 cm. *91.404.1. Lembeke, Belgium. Mar. 28, '91.

1073 VILLERET, François Etienne (1800-66). *Church Interior*, 1834. Oil on panel. 24.0 x 33.0 cm. Recorded under inventory no. 860-4-2. *91.419.1. Tarbes, France. Apr. 15, '91.

*German, 16th Century*

1074 ELSHEIMER, Adam (1574/8-1610/20). *Tobias and the Angel.* Oil. 12.0 x 17.0 cm. Tobias and the angel enter from left into a wooded landscape, with trees at left and a distant view to the horizon at right, with a faint view of trees and hills in the distance. Biblical narrative taken from the apocryphal Book of Tobit. *91.440.9. Amsterdam, The Netherlands. Aug. 4, '91.

*German, 19th Century*

1075 SCHROEDER, Max (b. 1858). *A Whaler Amongst the Ice*, 1921. Oil on canvas. 62.0 x 82.0 cm. Signed and dated in l/r: Schroeder Berlin '21. *91.385.1. Grosmont, North Yorkshire, England. Apr. 23, '91.

*Greek, 19th Century*

1076 GYZIS, Nicolas (1842-1901). Untitled. Oil? 21.0 x 35.0 cm. Signed in l/l: N G. *91.427.3. Athens, Greece. Jan. 19, '91.

1077 RALLI, Theodore Jacques (1852-1909). *The Kiss.* Oil. 50.0 x 46.0 cm. Signed in l/l. *91.427.1. Athens, Greece. Jan. 19, '91.

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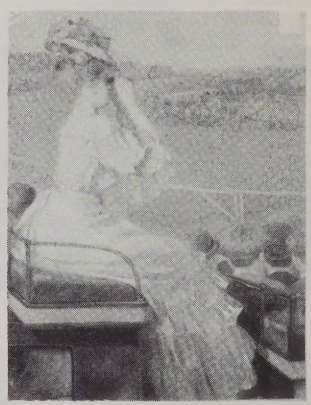

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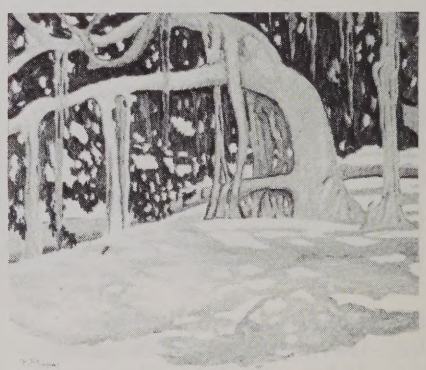

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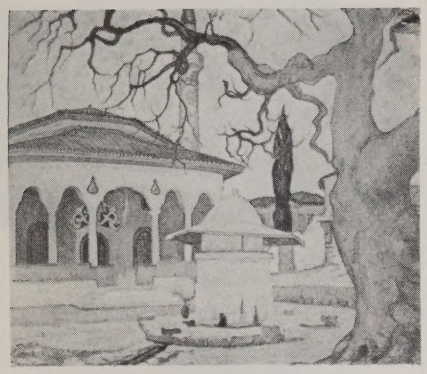
1078 ROILOS, Georges. Untitled. Oil. 50.0 x 40.0 cm. Signed in l/l. *91.427.2. Athens, Greece. Jan. 19, '91.

*Greek, 20th Century*

1079 HEIMONAS, M. *Seascape*, 1926. Oil? 55.0 x 85.0 cm. Signed and dated in l/r. Bay or harbor on the Island of Poros. *91.427.6. Athens, Greece. Jan. 19, '91.



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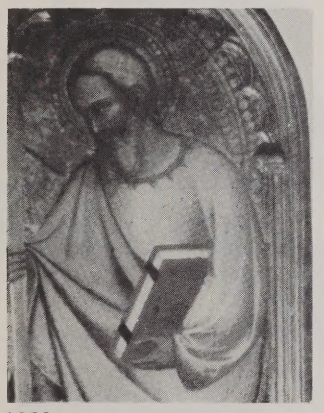

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1080 MALLEAS, K. *Landscape.* Oil? 44.0 x 58.0 cm. Signed in l/l. *91.427.5. Athens, Greece. Jan. 19, '91.

1081 MALLEAS, K. Untitled. Oil? 57.0 x 68.0 cm. Signed in l/l. *91.427.4. Athens, Greece. Jan. 19, '91.

*Italian, 14th Century*

1082 GADDI, Taddeo di Gaddo (1300-66). *St. Peter Holding a Cross and Book.* Tempera on panel. 26.0 x 15.0 cm. In arched Gothic frame. *91.440.3. Amsterdam, The Netherlands. Aug. 4, '91.

1083 GADDI, Taddeo di Gaddo (1300-66). *St. Peter Holding a Sword and Book.* Tempera on panel. 26.0 x 15.0 cm. In arched Gothic frame. Three-quarter-length portrait of a male saint holding a sword in his right hand which crosses his body from lower left to upper right, and a book in his right hand, clothed in a tunic with a robe slung over his left shoulder. Seen in three-quarter profile. *91.440.4. Amsterdam, The Netherlands. Aug. 4, '91.

1084 Unknown. *Madonna and Child.* Tempera on panel. 24.0 x 18.0 cm. In arched Gothic frame. *91.440.5. Amsterdam, The Netherlands. Aug. 4, '91.

*Italian, 16th Century*

1085 BASSANO, Leandro da Ponte (1557-1622). *Nativity.* Oil. 16.5 x 13.0 cm. Removed from its frame. *91.440.6. Amsterdam, The Netherlands. Aug. 4, '91.

1086 LICINIO, Bernardino (1489-1565). *Portrait of a Woman with a Book.* Oil. 40.0 x 34.0 cm. Removed from its frame. Sitter holds a book in her right hand. *91.440.8. Amsterdam, The Netherlands. Aug. 4, '91.

1087 MICHELANGELO, School of. *Eleanora de Toledo, Duchess of Tuscany.* Oil on canvas. 92.0 x 71.0 cm. 91.424.6. Cordoba, Argentina. Sep. 24, '91.

*Italian, 18th Century*

1088 LOCATELLI, Andrea, Attr. to (1695-1741). *Landscape.* Oil on canvas. 62.2 x 94.0 cm. *91.435.2. Hatch House, Salisbury, Wilt, England. Oct. 3, '90.

1089 LOCATELLI, Andrea, Attr. to (1695-1741). *Landscape.* Oil on canvas. 62.2 x 94.0 cm. *91.435.3. Hatch House, Salisbury, Wilt, England. Oct. 3, '90.

*Italian, 20th Century*

1090 CASSINARI, Bruno (b. 1912). *Maternity.* Watercolor. 72.0 x 54.0 cm. Signed. *91.424.5. Cordoba, Argentina. Sep. 24, '91.

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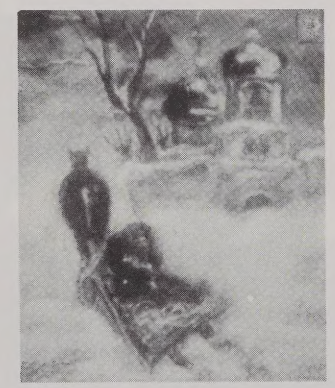

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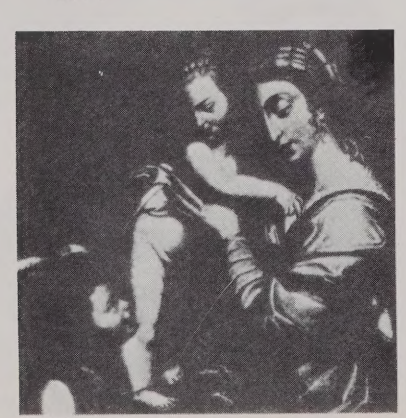

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*Russian, 20th Century*

1091 POLIAKOFF, Serge (1900-69). *Composition in White, Red, and Black.* Oil on paper. 50.0 x 60.0 cm. 91.404.3. Lembeke, Belgium. Mar. 28, '91.

1092 RYBACK, Issachar (b. 1897). *Avdakan*, 1921. Oil on canvas. *91.416.1. Bat Yam, Israel. Feb. 10, '91.

1093 RYBACK, Issachar (b. 1897). *Donkey and Cart.* Oil on canvas. 53.0 x 65.0 cm. Signed in l/l. *91.416.2. Bat Yam, Israel. Feb. 10, '91.

1094 RYBACK, Issachar (b. 1897). *Snow in Russia.* Oil on canvas. 63.0 x 53.0 cm. *91.416.3. Bat Yam, Israel. Feb. 10, '91.

*Spanish, 17th Century*

1095 Unknown. *Mary, the Infant Jesus, and St. John the Baptist.* Oil on canvas. 102.0 x 80.0 cm. An anagram can be discerned in c/r. *91.405.1. Marbella, Spain. Jan. 1, '90.

*Spanish, 20th Century*

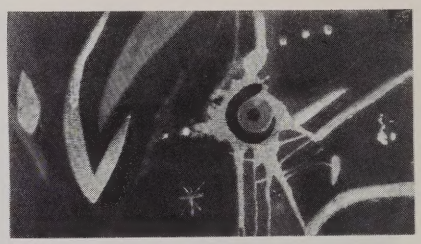
1096 MIRÓ, Joan (1893-1983). Untitled, 1972. Oil on canvas. 36.5 x 65.0 cm. Dated: 19 October 1972. *91.411.1. Palma, Majorca, Spain. Apr. 5, '91.

1097 MIRÓ, Joan (1893-1983). Untitled, 1978. Oil on canvas. 81.0 x 65.0 cm. Dated: 4 August 1978. *91.411.2. Palma, Majorca, Spain. Apr. 5, '91.

**Photographs**

*American, 19th Century*

1098 CURTIS, Edward S. (1868-1962). *The Old Well at Acoma*, 1910. Goldtone photograph. 40.0 x 48.3 cm. *91.406.1. Beaver Creek, CO. Nov. 5, '91.



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**Prints, Drawings**

*American, 20th Century*

1099 WYETH, Andrew (b. 1917). *Bedford Village*, 1940. Pen and ink. 20.3 x 25.4 cm. Signed in l/r: A Wyeth. *91.388.1. Chadds Ford, PA. Oct. 4, '91. *Recovered.*

*Belgian, 20th Century*

1100 DELVAUX, Paul (b. 1897). *Anne Songeuse*, 1966. Lithograph. 76.0 x 56.6 cm. Signed: Paul Delvaux and dated in the stone in l/r: 2.66. One of 75 copies printed. *91.403.2. Izegem, Belgium. Feb. 2, '91.

1101 DELVAUX, Paul (b. 1897). *Eva*. Lithograph. Edition no. 20/30. *91.418.2. Aartselaar, Belgium. Jan. 25, '91.

1102 DELVAUX, Paul (b. 1897). *Silence*. Lithograph. Edition no. 65/75. *91.418.1. Aartselaar, Belgium. Jan. 25, '91.

1103 DELVAUX, Paul (b. 1897). *Sunday Dress (La Robe du Dimanche)*, 1967. Lithograph. 76.0 x 56.0 cm. Signed: Paul Delvaux and dated in l/r: 6.6.67. One of 75 dated and signed copies printed. *91.403.1. Izegem, Belgium. Feb. 2, '91.

*English, 20th Century*

1104 HOCKNEY, David (b. 1937). *Deux*, 1991. Color lithograph. 123.2 x 90.8 cm. Edition no. 7/35. *91.425.4. Venice, CA. Nov. 18, '91.

1105 HOCKNEY, David (b. 1937). *Eine*, 1991. Color lithograph. 123.2 x 90.8 cm. Edition no. 7/35. *91.425.3. Venice, CA. Nov. 18, '91.

1106 HOCKNEY, David (b. 1937). *Table Flowable*, 1991. Color lithograph. 111.8 x 144.8 cm. Edition no. 34/50. *91.425.2. Venice, CA. Nov. 18, '91.

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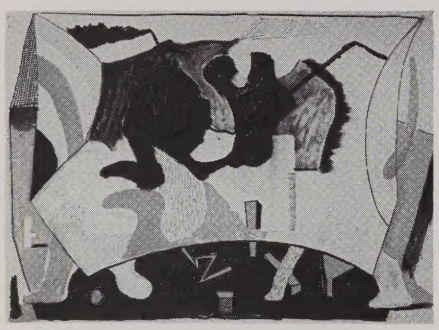

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1107 HOCKNEY, David (b. 1937). *Tres*, 1991. Color lithograph. 123.2 x 90.8 cm. *91.425.5. Venice, CA. Nov. 18, '91.

1108 HOCKNEY, David (b. 1937). *Twelve Fifteen*. Color lithograph. 111.8 x 144.8 cm. Edition no. 25/80. *91.425.1. Venice, CA. Nov. 18, '91.

*French, 19th Century*

1109 MATISSE, Henri (1869-1954). Untitled, 1932. Pencil on paper. 32.4 x 24.8 cm. Signed in l/r: Henri Matisse. With a blind embossed stamp reading: "Matisse," only discernable under a strong magnifying glass. *91.392.1. New York, NY. Apr. 1, '91. *Reward.*

*French, 20th Century*

1110 CHAGALL, Marc (1887-1985). *Circus*, 1967. Lithographs. 44.5 x 34.9 cm. Signed on face page only. Edition no. 207/250. Portfolio of lithographs contained in a box 50.8 X 61 cm. The series depicts themes from the circus and has no margins. 91.401.1. Roslyn, NY. Jul. 14, '91.

*German, 15th Century*

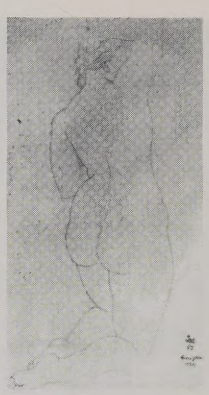
1111 DÜRER, Albrecht (1471-1528). *Melancholia*, 1514. Engraving. 24.0 x 18.6 cm. Second state. Medens state 2A. Excellent condition with slight iron rust marks and a horizontal fold. *91.396.1. New York, NY. May 1, '90.

*Italian, 20th Century*

1112 CAMPIGLI, Massimo (1895-1971). *Young Ladies*. Engraving. Depicting four figures. 91.424.7. Cordoba, Argentina. Sep. 24, '91.

*Japanese, 20th Century*

1113 FOUJITA, Tsuguharu (1886-1968). *Kneeling Nude*, 1924. Drawing. 35.0 x 18.5 cm. Signed and dated in l/r: "Foujita 1924." Stamped with Japanese characters.



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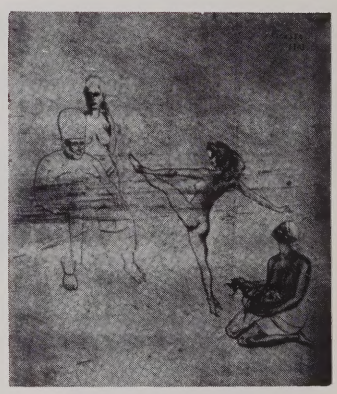

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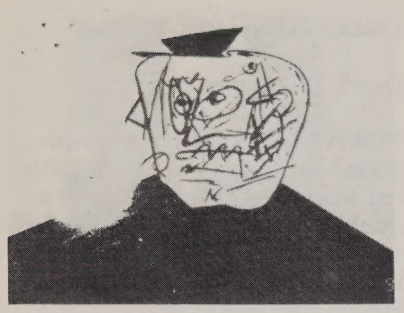
*91.410.1. Woluwe, St. Pierre, Belgium. Mar. 31, '91.

*Spanish, 20th Century*

1114 PICASSO, Pablo (1881-1973). *Salome*, 1905. Etching. 40.0 x 34.8 cm. Signed and dated in u/r. One of an edition of 250. *91.392.2. New York. Apr. 1, '91. *Reward.*

1115 SAURA, Antonio (b. 1930). Untitled. India ink. 60.0 x 90.0 cm. Stylized bust portrait of a man wearing a hat. *91.407.1. Saragossa, Spain. Apr. 25, '91.



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**Sculpture**

*American, 20th Century*

1116 PATTI, Tom. *Convexed Tubated Green with Gray*, 1979. Glass. 9.8 x 9.8 x 8.3 cm. *91.431.1. Boston, MA. Oct. 17, '91.

1117 PATTI, Tom. *Planular Black with Optic Ring*, 1988. Glass. 7.6 x 15.9 x 10.8 cm. *91.431.2. Boston, MA. Oct. 17, '91.

*Belgian, 20th Century*

1118 COLLIN, Alberic (1886-1962). *Buffalo*. Bronze. 62.3 x 83.7 x 18.8 cm. Signed on front right. *91.399.1. Brussels, Belgium. Mar. 24, '91.

1119 VRIENS, Antoine (b. 1902). *Male Nude Wrestling with Snake*, 1927. Bronze. 48.5 x 58.0 x 31.5 cm. Signed and dated. Bears the number: I/III. Bears the stamp of the foundry: "Verbeyst." *91.399.2. Brussels, Belgium. Mar. 24, '91.

*French, 19th Century*

1120 BARRIAS, Louis E. (1841-1905). *Joan of Arc as a Prisoner*, 1892. Bronze. Ht. 34.9 cm. Inscribed on the base: "Susse Fres edt, 'Fonte sue platre'" and bears the Susse Frères studio stamp: E. Barrias. Female figure with short hair in medieval clothes, with hands apparently chained in front of her. *91.391.1. Chicago, IL. Jan. 1, '91.

1121 BARYE, Antoine Louis (1795-1875). *Walking Lion*, 1834. Bronze. 38.0 x 10.0 x 25.5 cm. Signed on base at the tail end. *91.402.1. Fort Lauderdale, FL. May. 5, '91.

1122 BOUVAL, Maurice (1870-1920). *Standing Woman*. Bronze with partial doré patination. Ht. 44.5 cm. Signed on base: "M. Bouval." Stamped with the image of a seated figure at an easel, at corner, alongside base of sculpture. Female figure wearing a robe or cloak with part of it over her head, her arm hanging down and her hand grasping part of her clothes, her left arm crossed in front at waist level, her neck area bared. *91.391.2. Chicago, IL. Jan. 1, '91.

1123 CARPEAUX, Jean Baptiste (1827-75). *A Chinese Man*, 1868. Bronze. 34.6 x 23.5 x 19.8 cm. Signed: JB Carpeaux. Bust of a Chinese male, head turned to his right, with a braid hanging down back of head, visible torso clothed in a Chinese robe which fastens on figure's right, on a square shaped socle. *91.391.6. Chicago, IL. Jan. 1, '91.

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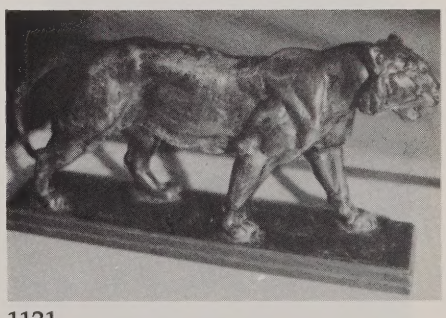

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1124 DEGAS, Edgar, Attr. to (1834-1917). *Centaur*. Bronze. 23.8 x 16.2 x 9.8 cm. Signed at back on top of base in script: Degas. Inscribed on base near left leg: BD (?) Cire Perdue A. HEBRARD. Half-man half-horse figure, with one front leg lifted off ground, and the torso turned to its right, one hand in front and other hand reaching back along horse body. *91.391.4. Chicago, IL. Jan. 1, '91.

1125 MAILLOL, Aristide (1861-1944). *Seated Nude (Study for Mediterranean)*, 1902. Bronze. Ht. 17.8 cm. Signed with monogram. Numbered: 5/6. Stamped: ALEXIS RUDIER, Fondeur, Paris. 91.391.5. Chicago, IL. Jan. 1, '91.

*Portuguese, 18th Century*

1126 Unknown. *The Martyrdom of St. Sebastian*. Polychromed wood? 80.0 cm. The standing saint wearing a white loincloth, leaning against a tree-trunk, his ankles and hands at the wrist bound to the tree with metal rings. *91.409.1. Alpedriz-Alcobaca, Portugal. Aug. 27, '89.

*Romanian, 20th Century*

1127 CHIPARUS, Demeter. *Female Dancer, Dancer with Coin-fringed Skirt*, 1926. Gilt bronze, blue paint, and onyx. 66.0 x 35.6 x 10.2 cm. Signed on base at back: Chiparus, D. Numbered on sole of right foot: 5. Female figure with arms stretched above her head, and right leg and foot extended in front of her, wearing a close-fitting headdress (helmet-like), a brief costume composed of a bra and a very short skirt with attached coins as a fringe *91.391.3. Chicago, IL. Jan. 1, '91.

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**Clocks, Timepieces, Watches**

*Dutch, 19th Century*

1128 Wall clock. Mahogany with gilded wood decoration. Ht. 120.0 cm. Made in Amsterdam. With a double hood, three gilded wood vases above, a cityscape painted under the clock face. *91.439.1. Heiloo, The Netherlands. Jul. 16, '91.

*English, 18th Century*

1129 JOHNSON, John. Balloon bracket clock, 1744. Ebonized wood, enamel, and brass. Ht. 45.7 cm. Bears maker's name on dial: Johnson/Gray's Inn Passage. Bears watchmaker's mark on back door: D/914/4/75. A shaped pediment surmounted by a brass acorn finial, the white enamelled dial with maker's name and Roman numerals; above a shaped case, on brass feet. With a pin-wheeled escapement with a striking bell. *91.426.1. Radlett, Hertfordshire, England. Sep. 7, '79.

**Ceramics, Pottery, Porcelain**

*Italian, 18th Century*

1130 Set of six buffoons, 1750. Porcelain. Each figure bears the Anchor mark of the Cozzi factory in Venice. Each figure representing a dwarf, each caricatured one wearing a crown and representing a king with long hair, and each figure on a base with a painted scroll design probably gilt. *91.424.2. Cordoba, Argentina. Sep. 24, '91.

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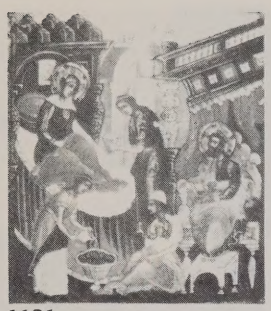

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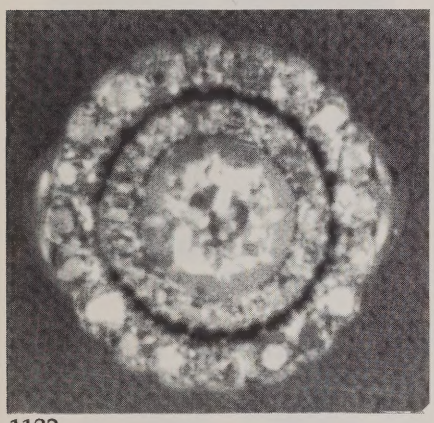

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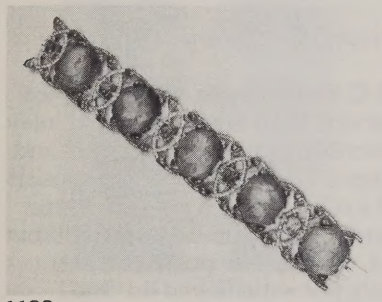

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**Icons**

*Greek, Century Unknown*

1131 *Nativity*. 16.5 x 13.0 cm. With metallic surround. Mary on a bier (or bed) at left, surrounded by three female attendants, one bathing Christ in lower center, Joseph at right seated on a throne-like chair. Painted rchitectural backdro. *91.440.13. Amsterdam, The Netherlands. Aug. 4, '91.

**Jewelry**

*European, Century Unknown*

1132 Ring. Silver, gold, and diamonds. Antique diamond cluster ring set in silver on a solid gold backing and shank. Three pierced holes on each shoulder. *91.382.1. London, England. Jul. 15, '91.

*French, 19th Century*

1133 LALIQUE, René (1860-1945). *Bracelet*, 1900. Pâte de verre, gold, diamonds, and topazes. W. 3.0 x L. 18.0 cm. *91.381.1. New York, NY. Sep. 23, '91. *Reward.*

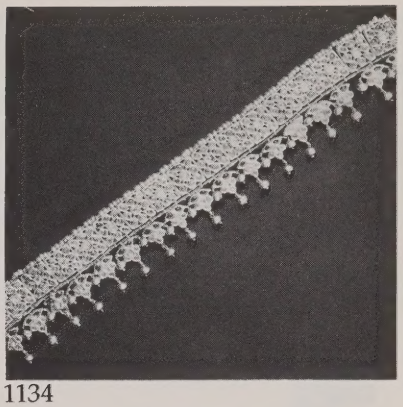
*Indian, 19th Century*

1134 *Necklace*. Gold, rubies, diamonds, and emeralds. 24.0 x 3.5 cm. From South India. *91.437.1. Stansted Airport, Essex, England. Oct. 4, '91.

1135 Necklace. Gold, enamel, white sapphires, seed pearls, and green glass beads. 22.0 x 6.0 cm. Made in Jaipur. *91.437.2. Stansted Airport, Essex, England. Oct. 4, '91.

1136 Necklace. Gold and green enamelled glass. 38.5 cm. Made in Partabargh, Northwest India. *91.437.3. Stansted Airport, Essex, England. Oct. 4, '91.

1137 Pair of bracelets. Gold, enamel, turquoise, pearl, hyacinth, white sapphire, emerald, cat's eye, diamond, ruby, and coral. 14.5 x 1.4 cm. Made in Jaipur. Reverse enamelled with a floral design in green, red, blue, and white. *91.437.5. Stansted Airport, Essex, England. Oct. 4, '91.



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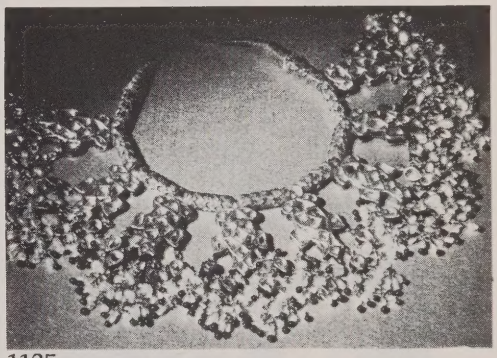

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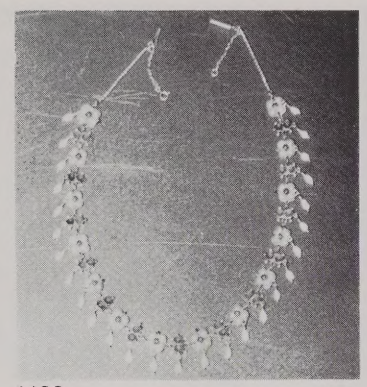
1137 *One of a pair.*



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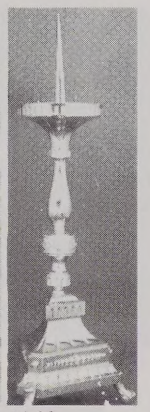

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*Sicilian, 19th Century*

1138 *Necklace.* Gold, rubies, and pearls. L. 40.0 cm. Shows Islamic influence. Backs of the ruby segments are enamelled in green and white. *91.437.4. Stansted Airport, Essex, England. Oct. 4, '91.

**Liturgical Objects**

*Belgian, 17th Century*

1139 Reliquary of St. Reine. Wood. 40.0 x 35.0 x 17.0 cm. Recorded with artistic heritage inventory no. 236624. In the Renaissance style. *91.408.1. Mons, Belgium. Mar. 6, '91.

**Rugs, Carpets**

*Indian, 19th Century*

1140 Rug. Wool. 592.2 x 452.4 cm. Made in Agra, India. Consisting of an overall design of interlaced floral motifs in red and green on a cream colored ground, surrounded by a border in two parts, a thin stip with a floral swag design in red and green on cream and a larger strip with red flower and green stylized foliate design. The center portion of rug with overall design formed by crisscrossing lines of the pattern. *91.436.1. Barton H. Lippincott. Jamestown, RI. Nov. 16, '91. *Reward.*

**Silver**

*Dutch, 18th Century*

1141 WINNENK, Willem Arnoldus. Pair of pricket candlesticks, 1789. Silver. Ht. 39.4 cm. Made in Amsterdam. Height is to drip pan. Stolen along with similar pair by the same maker which are 72.4 cm. high at drip pan. With circular gallery-like drip pan above a vase-form standard, with a flowerhead embossed midsection above shaped base with a panel with vertical indentations, the side panels with graduated beading, the

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canted corner with a boss, on animal paw feet with balls. *91.432.1. New York, NY. Nov. 13, '91.

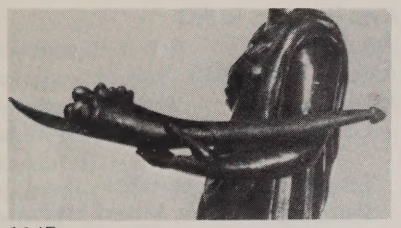
*Dutch, 19th Century*

1142 Van Kempen. Coffee and tea service, 1841. Silver with gold inlay. Inscribed with date: 1841-1891 and letters: J and C. The service consists of a coffee pot, tea pot (illustrated here), sugar with lid, sugar without lid, warm water pot, and warm milk pot with hinged lid. The service is decorated with animals. The tea pot was not stolen. *91.438.1. Tilburg, The Netherlands. Apr. 21, '91.

*English, 18th Century*

1143 George III tea kettle on stand, 1762. Silver. Bears hallmarks for the year 1762. Of pear form with a lid with acorn final, an arched handle with two scroll supports, supported on a circular stand with gadrooning, the curved legs on shell-shaped feet. The lobed tray with gadrooned edge on shell-form feet. *91.424.1. Cordoba, Argentina. Sep. 24, '91.

# Antiquities



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**Sculpture**

*Greek, Century Unknown*

1144 *Statuette of a Kouros.* Terracotta. 16.5 cm. Among 37 items stolen including other statuettes, gold jewelry, a seal, and other antiquities. Reassembled from several fragments. A modern patch of plaster is on the upper left arm. *91.423.7. Rhodes, Greece. Nov. 5, '89.

*Hellenistic, Century Unknown*

1145 *Horn of plenty.* Bronze. Among 37 items stolen including other statuettes, gold jewelry, seals, and other antiquities. Cornucopia with fruit and vegtables in the open end, the closed end with a triangular knob. Stolen along with the base from the same statuette of *Isis-Tyche.* *91.423.2. Rhodes, Greece. Nov. 5, '89.

1146 *Statuette of Athena.* Bronze. Among 37 items stolen including other statuettes, gold jewelry, a seal, and other antiquities. *91.423.5. Rhodes, Greece. Nov. 5, '89.

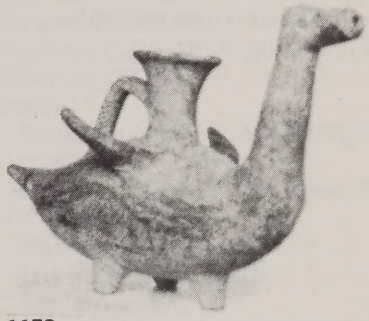
1147 *Statuette of Hermes.* Bronze. Among 37 item stolen including other statuettes, gold jewelry, a seal, and other antiquities. *91.423.6. Rhodes, Greece. Nov. 5, '89.

1148 *Statuette of Isis.* Bronze. Among 37 items stolen, including several statuettes, gold jewelry, a seal, and other antiquities. *91.423.3. Rhodes, Greece. Nov. 5, '89.

1149 *Statuette of Isis-Aphrodite.* Bronze. Among 37 items stolen , including other statuettes, gold jewelry, seals, and other antiquities. *91.423.1. Rhodes, Greece. Nov. 5, '89.

1150 *Statuette of Zeus-Sarapis.* Bronze. Among 37 items stolen including other statuettes, gold jewelry, a seal, and other antiquities. *91.423.4. Rhodes, Greece. Nov. 5, '89.

1152



1153

*Roman, 2nd Century*

1151 *Aphrodite.* Bronze. Ht. 32.5 cm. Surface of the figure somewhat pockmarked. *91.386.1. Konya, Turkey. Oct. 8, '91.

*Roman, Century Unknown*

1152 *Face of a Woman.* Stone. 25.0 x 30.0 cm. Possibly part of a sarcophagus. *91.395.1. Amasya, Turkey. Jan. 22, '91.

**Ceramics, Pottery, Porcelain**

*Cypriot, Century Unknown*

1153 Askos. Terracotta. 15.0 x 22.0 cm. Among 37 items stolen including statuettes, gold jewelry, a seal, and other antiquities. In the form of a bird with neck of the vessel in center back. The spout formed by neck and head of bird. *91.423.8. Rhodes, Greece. Nov. 5, '89.

# Asian Art

**Paintings, Pastels, Mixed Media, Watercolors**

*Japanese, 14th Century*

1154 *Portrait of the Priest Buttsu Zenji*, 1310. Mineral, crushed shell, and ink on silk. Kamakuna period. Mounted in scroll format. Depicting a seated male figure in robes with hands on his crossed knees; bald head, sketchily indicated background. *91.390.1. Stolen in transit between Japan and New York, NY. Aug. 8, '91.

# Miscellaneous Objects

**Books, Manuscripts, Documents**

*Swiss, 17th Century*

1155 Bible, 1699. Bound in leather with metal mounts. 38.1 x 22.9 x 11.4 cm. Printed in Basel. *91.387.1. Dallas, TX. Sep. 1, '91. *Recovered.*

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« A 16th-century miniature altar was stolen on November 11 from the Victoria and Albert Museum in London. Made of ebony, rock crystal, lapis lazuli, gold, enamel, and precious and semi-precious stones, the altar comprised a central panel by Annibale Fontana depicting *The Flagellation* and a predella depicting scenes from the Old Testament and the life of Christ. Made in the Netherlands, the altar was set within a framework made in South Germany circa 1590.

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